CIN 130 – FILM APPRECIATION

Course Booklet
Professor Robert Dew

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Film Appreciation

Film appreciation is a course that explores the world of film and filmmaking. We will examine the styles of film, and the techniques used in making a film, and some of the stylistic theories. Films are cultural artifacts created by specific cultures, facilitating intercultural dialogue. It is considered to be an important art form that provides entertainment and historical value, often visually documenting a period of time.

For more than a century, and across widely different cultures, film has been the primary medium for storytelling, for depicting and exploring the world, and for engaging and shaping the human senses and emotions, memory and imagination. We live in a time in which cinema, the theatrical exhibition of films to a paying public, is no longer the primary venue in which films are consumed. But even as it is being transformed by television, video, and digital media, cinema seems to survive, and these media in turn are giving rise to new forms of moving image culture.

Intro to Hollywood

Hollywood is a neighborhood located in Los Angeles, California, that's also synonymous with the glamour, money and power of the entertainment industry. As the show-business capital of the world, Hollywood is home to many famous television and movie studios and record companies.

By 1912, major motion-picture companies had set up production near or in Los Angeles. In the early 1900s, most motion picture patents were held by [Thomas Edison](#)'s [Motion Picture Patents Company](#) in New Jersey, and filmmakers were often sued to stop their productions. To escape this, filmmakers began moving to Los Angeles, where attempts to enforce Edison's patents were easier to evade. Also, the weather was ideal and there was quick access to various settings. Los Angeles became the capital of the film industry in the United States. The mountains, plains and low land prices made Hollywood a good place to establish film studios.

Why study film?

Cinema plays an integral part in our lives. It holds a mirror to the society and is a powerful medium of human creativity and expression. The pandemic has redefined the importance of entertainment and cinema like never before. While the world was confined to their homes, it was art, cinema, and films that kept people entertained and helped them get through a global crisis.

Students in Film Studies develop excellent intellectual, communicative, writing and research skills, providing the foundation for a wide range of career opportunities as well as for careers directly connected with cinema. Learning to really understand and truly see films, will improve your appreciation of them. You will be able to analyze their meaning and draw more from their story.

Why Study Film?
- To know and appreciate the history of film.
- To understand how film techniques: lighting, camera angles and sound, are used to tell the story.
- To use your knowledge to evaluate and judge the merits of films you see.
- To apply your knowledge to your own movie.

"Every time I go to a movie, its magic, no matter what the movie's about." - Steven Spielberg

Basic Film Concepts

What is film: A series of images printed on celluloid and run through a projector at a speed that produces the illusion of motion.
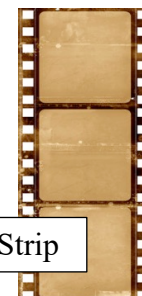**Digital Film:** Film shot using digital media not film
Movie – Collection of scenes put together into a narrative whole
   Scene: Segment of film containing a single location, made up of shots
      Shot: Single, basic building block of any film. A single run of the camera.
         Take: Single version of any shot. Many takes are made of each shot

Film Strip

Terms

Subject: What is being photographed in a film. A person, place or thing camera is filming
On set: The place where the film is shot. Where camera, actors and director interact
On Screen: What can be seen within the frame of camera
Off screen: Anything not in the frame but possibly heard is off camera or off screen.
Production: The term for a film project. Also, the period of time when film is shot.
Shooting: The actual filming of movie during Production
Digital: Latest filmmaking technology using digital camera, editing and projection of film
Hollywood: refers to film industry as a whole with its rules, styles and approaches to filming

HOLLYWOOD STYLE AND HISTORY

Some things haven't changed….

Classic Hollywood Style – Most films today still obey these basics, with innovations
1. Linear narrative film with 3 act story structure
2. Central goal for the protagonist and central conflict to overcome
3. Conflict resolved in a satisfying way, goals achieved
4. Happy ending - goals achieved, bad guys punished
5. Single protagonist – Single main character around which the narrative is built
6. Identification – audience is made to like or at least identify with hero
7. Romantic subplot - Hero has a love interest
8. Technical Mastery – perfect lighting and sound are flawlessly executed
9. Invisible Continuity Editing – Seamless flow of time in one direction in scene

And some things have….

Studio Era (1920s-1960s)	**Modern Era**
1. Mostly Black/White	Mostly Color films
2. Square screen aspect ratios	Widescreen formatting for mist films
3. Production code censorship	MPA rating system
4. Shot Mostly on Hollywood Sets	On Location shooting
5. Dialogue Driven	Visually Driven, Cinematic
6. Mostly Virtuous Heroes	More Anti Heroes
7. Producer/Studio driven	Director/Auteur driven
8. Happy predictable endings to	More diverse, even unhappy endings
9. From Stars being created,	To Stars with enough clout to create films
10. Americans prime entertainment	Competing with various other media

"When people ask me if I went to film school, I tell them, 'No, I went to films." Tarantino

TRANSITION FROM FILM TO DIGITAL

When most people talk about films 'going digital' they are referring to the move from shooting movies on celluloid film (typically 35mm stock) to digital cameras which capture footage as digital films on a hard drive. Hollywood started to capture films digitally in the 2000s but it wasn't until 2013 that digitally shot films were more common than celluloid productions among the top 100 grossing films.

Key Dates for Transition

1990s: Computer-based non-linear editing systems are introduced and within a few short
   years dominate post-production. Digital media for sound recording dominates

1995: Toy Story is released, the first completely computer-generated feature film.

2000: First 15 theaters went to digital projection. Others soon followed. Digital cameras
   are used on low budget productions as quality improves through decade

2011: Most filmmakers begin switching to digital cameras as their quality improves

2013: Digitally shot films outnumber 35mm films, 97% of US theaters use digital projection

2020: Currently 92% of films are shot on digital. And 99% of theaters use digital projection

2022: Major filmmakers not using Digital: Christopher Nolan, Quentin Tarantino, Steven Spielberg, Wes Anderson, Paul Thomas Anderson, Richard Linklater.

"Film is the best way to capture an image and project that image. It just is, hands down." ~Chris Nolan dir*.*

Digital cinema refers to the use of digital technology to film, edit and project motion pictures as opposed to the historical use of motion picture film. A movie can be distributed via hard drives, the Internet, dedicated satellite links or optical disks such as Blu-ray Discs.
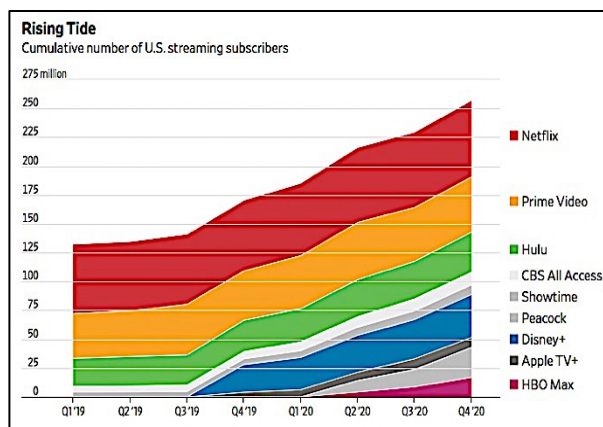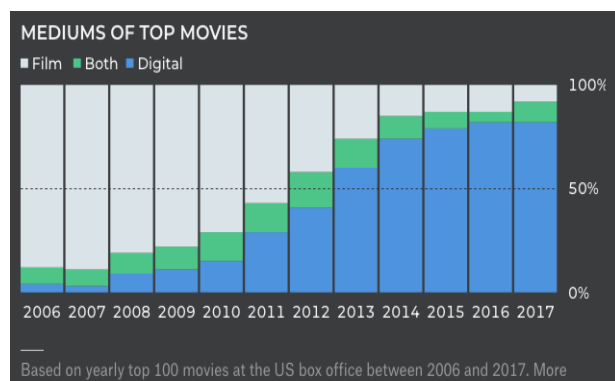
Advantages
1. Much Cheaper to shoot and ship to theaters. Lowering production costs
2. May have as many takes as you want since it doesn't cost anymore. No film to buy
3. No film development time lag, fees or toxic chemicals used
4. More efficient: shooting, editing and projecting digital streamlines the process
5. Lighter, smaller cameras requiring less light to get an exposure and easily handheld

Disadvantages
1. Film Offers Color Consistency and Dynamic Range over Digital
2. Resolution of Film is Higher Than Most Digital Cameras

Filmmaking and Distribution have gone digital. People love the convenience of streaming and accept the look of digital. With the influence of Covid lockdowns, a key generation of viewers have gotten used to streaming not going to the theater

MEDIUMS OF TOP MOVIES
■ Film ■ Both ■ Digital
Based on yearly top 100 movies at the US box office between 2006 and 2017. More

Rising Tide
Cumulative number of U.S. streaming subscribers

SINGLE-CAMERA PRODUCTION

Single Camera Production is the process of making a film using one single camera only. Most films are made this way. Multiple camera shoots would occur during stunts, action or large wide set shots
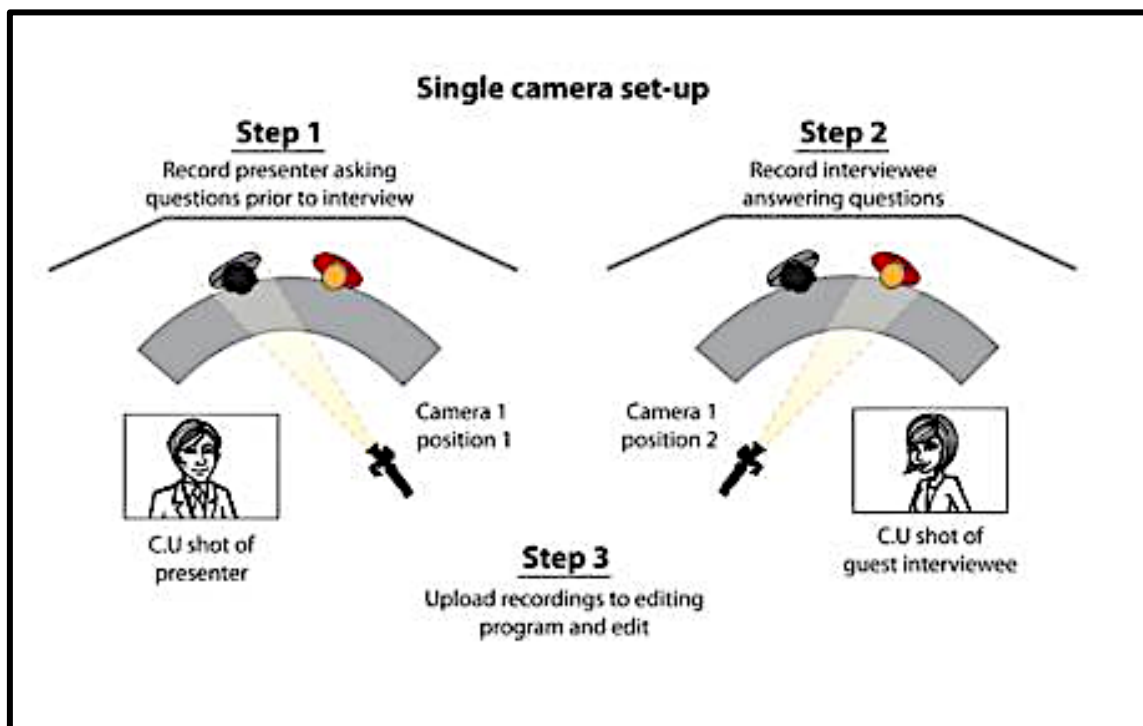
Shooting Process

Block the action
Light the set
Rehearse for camera, acting
Tweak lighting, camera, make up
Shoot, Multiple takes
Repeat for each shot!

Advantages of Single Camera Production:

- It is cheaper - only one camera is used
- You have more control - lighting, set, sound for each shot
- Good if you have limited space
- Allows for perfection of lighting, set and framing for each shot

Slate – used to mark the front of every shot for reference in editing

Single camera set-up

Step 1
Record presenter asking questions prior to interview

Step 2
Record interviewee answering questions

Camera 1 position 1

Camera 1 position 2

C.U shot of presenter

C.U shot of guest interviewee

Step 3
Upload recordings to editing program and edit

Key General Concepts

1. Filmmaking is expensive – average film budget in Hollywood: 65 million
1. Filmmaking is a collaborative art – taking many skilled people to make
2. Filmmaking is a lengthy process happening over several years
3. Not shot in order of story – Shot in the most efficient and cost-effective way
4. Can spend days on one shot or do several in a day
5. Each **shot** gets several **takes** to perfect and experiment
6. Each **scene** is usually shot from a variety of angles called **coverage**

THE STAGES OF A MOVIE PROJECT

1. Development (1 yr. - Infinity) Financing, writing script, get director/star
2. Pre- Production (6-12 months) – Planning stage: financing, legalities, planning
3. Production (1-3 months) – Shooting the film with a large crew of skilled workers
4. Postproduction – (6months) Synchronizing film and sound, editing, correcting
5. Distribution: (6 months) Marketing and distributing film to exhibitors

A film is made 3 times: 1st it's written, 2nd it's photographed, 3rd it's edited

DEVELOPMENT

Development: The development stage is the first step in film production. This phase of the production process includes fleshing out the story idea, writing a draft of the script, and figuring out the financial logistics of the project. Development can last anywhere from a few months to years.
Green lighting: Formal approval of production finance and a commitment to this financing, thereby allowing the project to move forward from the development phase to pre-production and principal photography.

PRE-PRODUCTION: When you get the green light to start the pre-production stage, you'll establish a production company and set up a production office. This is where the planning of your film shoot will take place. Pre-production involves finalizing the shooting script, finding shoot locations, and figuring out the production budget. You'll establish your shooting schedule, as well as all the equipment and gear you'll need before setting foot on your film set.

PRE-PRODUCTION   (Planning to shoot)

Producers
1. Chief organizer of the film. Usually several producers in a hierarchy
2. Organizes, schedules and plans film production *(with Asst Director)*
3. Financing/Budget, Legalities, permits
4. Hires and fires crew. **Production Team** begins working, preparing film
5. **Assistant Director** plans Shooting schedule
6. **Lawyers** get to work with numerous legalities of Film Production

Director
1. Casting with Producer and Casting Director. Casting Dir. casts smaller parts
2. Picks Dept. heads to work with: **DP, PD, SD, Editor, Composer, Costumes**
3. Creative meetings, rehearsals with **Actors**
4. Planning shoot with Producer
5. Scout Locations

Production Designer (PD)
1. Designs all visual elements including sets, props and devices
2. Budgeting, Hiring of design crew
3. Supervises building of all sets, props, devices
4. Costumes designed, made, fitted

Department Heads (DP, PD, SD, Costumes): Budgeting, Research, Prep, hiring crew
Locations
1. Scouted, photographed
2. Contracts signed, scheduling, insurance

PRODUCTION - (Shooting the film)

Principle Photography: The creative execution phase of film production where filming the action takes place. Multiple shooting Unit are deployed. The **1ˢᵗ Unit** captures the acting scenes.

Film Crew Positions and Responsibilities

Producer
1. Producers work in an office maintaining production, paying bills, planning.
2. **Line Producer** is on set daily supervising production

Production Team
    Production Managers – paperwork, bills, logistics, legalities on set
    Assistant Director (AD)
1. Creates shooting schedule and runs the operation of the set
2. Assists director with execution of goals.
3. Manages Staff of assistants (PAs)

Director - Artistic Visionary for film. The Auteur
1. Working directly with actors, evaluating the performance
2. **Mise en Scene:** Blocking, Camera Angles & moves *(with DP)*
3. Makes creative choices on set with department heads
4. Usually yells *'cut & action'*

Director of Photography – Cinematographer (DP)
1. Shoots the film – his eye on the camera
2. Lighting – the look of the film
3. Head of the Lighting and Camera crews
4. Framing and composition. Camera moves
5. Creates the look of the film with camera/lighting

Production Design Team
1. Art Direction: All physical visual elements designed
2. Set Dresser: Maintains, moves and cleans set as needed
3. Propsmaster: Maintains and operates all props used by actors

Sound Mixer
1. Records all dialogue said during shooting
2. Makes sure clean dialogue is captured. Live mixes if multiple mics used
3. Helped by **Boom Operator** who holds Boom mic for shots

Script Supervisor:
1. Helps director keep track of dialogue & scene coverage.
2. Gives lines to cast when they forget

Special Effects Crew: Various teams of specialists as needed
Costume, Hair and Make-up staffs as needed
Actors, Stunt doubles, Stand ins as needed
Locations Manager, Teamsters, Food service – Must feed entire crew daily on set

Considerations
1. The Crew is assembled for the project by the department heads.
2. Production is the most expensive phase of a film with high payroll and expenses
3. Shooting takes place out of order from the script to be more efficient.

OTHER FILMING UNITS

Second unit is a smaller crew tasked with capturing shots and elements which do not feature the main actors. These could include cutaways, close-ups of hands, establishing shots, etc. They will be directed by the 2nd Unit Director, although they are ultimately following the guidance of the film's main director.
Model unit films miniatures to help with special and visual effects. No sound
Special effects unit shoots stunts, action and special effects such as wind and rain.
Aerial unit is charged with shooting from the air, which normally consists of establishing shots and very wide shots of driving sequences. No sound
Visual effects unit films things they may need during post production, such as plates and elements.

POST PRODUCTION   (Editing & Sound)

Producer
   1. Finishes film: Credits, post production, Markets film to audience
   2. Pays bills, returns gear, Files reports to superiors,
   3. **Post Prod. Manager:** Supervises completion, merges all post elements
        a. **Visual EFX Supervisor** – completes all CGI and visual effects shots
        b. **Sound Designer/Editor** – create aural landscape for film

Director
   1. Guides finishing of film: editing, post sound and music composition

Editor:
   1. Edits film by synching sound and picture
   2. Assembling shots to form a whole
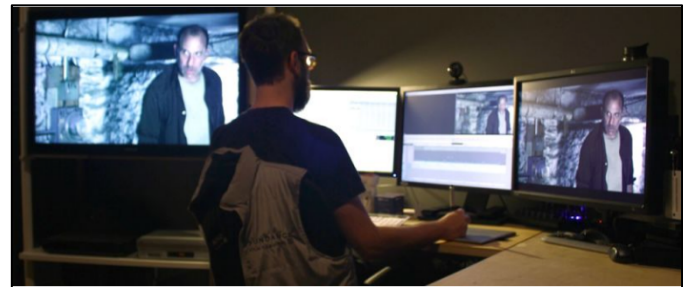   3. Creates pace and rhythm of film with director

Special EFX:
1. Complete CGI shots
2. Mesh CGI with Live action shots

Sound Designer (SD):
   1. Foley, Sound dubbing
   2. Sound Design and editing
   3. Music licensed for use in the film
   4. Sound Mixing
   5. **Composer:** Music composed

Actors: Return to do sound dubbing as needed.

Production Department Heads (DP, PD, Costumes): Return gear, scrap sets, finish reports

DISTRIBUTION

Film distribution is the process of making a movie available for viewing by an audience. This is normally the task of a professional film distributor, who would determine the marketing strategy for the film, the media by which a film is to be exhibited or made available for viewing, and who may set the release date and other matters.

Release date: Date a film is released to audiences. These are carefully planned to maximize buzz and audience interest. Dates are scheduled to best position against competition or align with holidays

Theatrical Window: Time a film spends in theaters before streaming

Hollywood Calendar:

JAN	FEB	MAR	APR	MAY	JUNE
Oscar hopefuls	Dump Month	Indie film	Smaller films	Blockbusters	Blockbusters
Dump Month	Romance	Smaller films		Summer films	Summer films
Sundance	Film festivals	**OSCARS**			
JULY	**AUG**	**SEP**	**OCT**	**NOV**	**DEC**
Blockbusters	Blockbusters	Adult drama	Adult dramas	Oscar hoepfuls	Oscar hopefuls
Summer films	Summer films				
			Horror	Holiday films	Holiday films

Principles of Compositional Design

The principles of design are the 'rules' for good composition. All good designs will have some combination of these elements. The principles make compositions that are pleasing to the eye across any genre or historic period. The essential principles don't change despite the medium, style, culture or trend being displayed.

Balance - is a feeling of visual equality in shape, form, value, color, etc. Balance can be symmetrical or evenly balanced or asymmetrical and un-evenly balanced.

Emphasis - is an area that first draws the eye in a composition. This area is more important when compared to the other objects or elements in a composition. This can be by contrast of values, more colors, and placement in the format.

Contrast - creates visual discord in a composition showing the difference between various elements. Contrast operates in opposition to Unity but they can co-exist

Unity – Gives composition an overall cohesive look. Unifying disparate elements into a single cohesive whole that is aesthetically pleasing to the eye.

Pattern Rhythm - is a movement in which some elements recur regularly. Like a dance it will have a flow of objects that will seem to be like the beat of music.

Proportion – relative size and importance of elements within a composition

"Art is the imposing of a pattern on experience, and our aesthetic enjoyment is recognition of the pattern." ~Alfred North Whitehead

- Look at the framing of every shot
    - What is the subject?
    - What information is in the background?
    - What is excluded from the frame?
- Look at the composition of every shot
    - How is it balanced?
    - What is being emphasized?
    - What is proportion of subject to background?
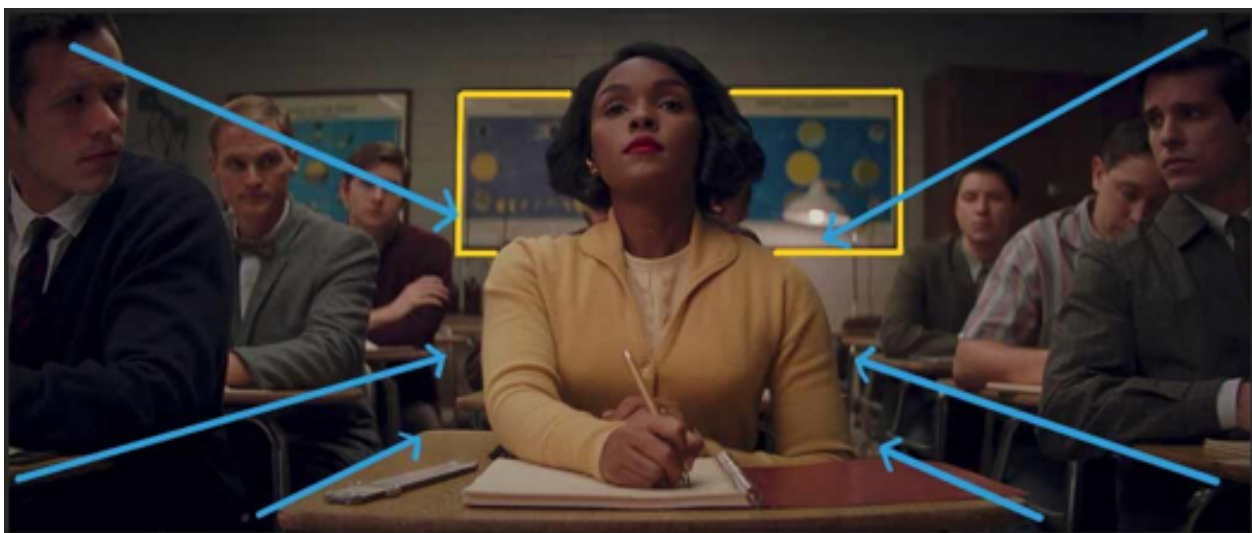
Hidden Figures, 2016

Top Photography Composition Rules

Rule of Thirds
Imagine that your image is divided into 9 equal segments by 2 vertical and 2 horizontal lines. The rule of thirds says that you should position the most important elements in your scene along these lines, or at the points where they intersect.

Balancing Elements
Placing your main subject off-center, as with the rule of thirds, creates a more interesting photo, but it can leave a void in the scene which can make it feel empty. You should balance the "weight" of your subject by including another object of lesser importance to fill space.

Leading Lines
When we look at a photo our eye is naturally drawn along lines. By thinking about how you place lines in your composition, you can affect the way we view the image, pulling us into the picture, towards the subject, or on a journey "through" the scene.

Symmetry and Patterns
We are surrounded by symmetry and patterns, both natural and man-made., They can make for very eye-catching compositions, particularly in situations where they are not expected.

Viewpoint
Before photographing your subject, take time to think about where you will shoot it from. Our viewpoint has a massive impact on the composition of our photo, and as a result it can greatly affect the message that the shot conveys. Consider not just shooting from eye level.

Background
The human eye is excellent at distinguishing between different elements in a scene, whereas a camera tends to flatten the foreground and background. This problem is easy to overcome at the time of shooting by looking around for a plain and unobtrusive background

Depth
Because photography is a 2D medium, we have to choose our composition carefully to conveys the sense of depth that was present in the actual scene. You can create depth in a photo by including objects in the fore, middle & background and by overlapping objects. The eye recognizes these layers & mentally separates them, creating an image with more depth.

Framing
The world is full of objects which make perfect natural frames, such as trees, archways and holes. By placing these around the edge of the composition you help to isolate the main subject from the outside world. The result is a more focused image, which draws your eye in

Cropping
Often a photo will lack impact because the main subject is so small it becomes lost among the clutter of its surroundings. By cropping tight around the subject, you eliminate the background "noise", ensuring the subject gets the viewer's undivided attention.

"A designer knows he has achieved perfection not when there is nothing left to add, but when there is nothing left to take away."   ~Antoine de Saint-Exupery

STORY

A narrative or story is any report of connected events, actual or imaginary, presented in a sequence of written or spoken words, or moving images Stories are an important aspect of culture. Many works of art and most works of literature tell stories; indeed, most of the humanities involve stories. Stories are of ancient origin, existing in ancient Egyptian, ancient Greek, Chinese and Indian cultures and their myths. Stories are also a ubiquitous part of human communication, used as parables and examples to illustrate points. Storytelling was surely one of the earliest forms of entertainment.

"Evidence strongly suggests that humans in all cultures come to cast their own identity in some sort of narrative form. We are inherent storytellers."

Story Development

Story development is the most important part of brainstorming. You have an idea, something that could be a movie or a television show. Story development is the process you go through to take that kernel of thought and turn it into a fully fleshed-out screenplay or pitch.

Story Sources

Novels, Comic Books, TV shows, Historic events, Personal Stories, Newspapers, Character backstory

Narrative: An organized story that follows characters through series of events. Has a beginning, middle and an end. Characters start in static place, get challenged, move through challenges and return.
Equilibrium: A state of normalcy, where the story opens. Characters are static in a situation
Disruption: Disruption to normalcy, the beginning of the journey, character forced out of stasis.

Parts of a Narrative

- **Exposition** is the beginning of the movie where the setting, characters and story are introduced
- **Inciting Incident: Some incident sets** characters on a path. Shaken from normalcy, they must react.
- **Rising Action** sequences of actions where the protagonist experiences success and setbacks, moving toward the resolution of the conflict. Each action builds in difficulty toward climax
- **Climax** is the high point of the movie where the protagonist resolves the conflict.
- **Falling Action** ties up or resolves any loose story ends
- **Resolution:** The end and how the world is left
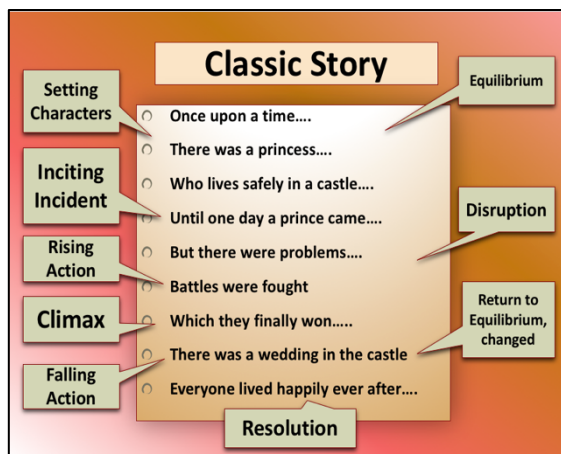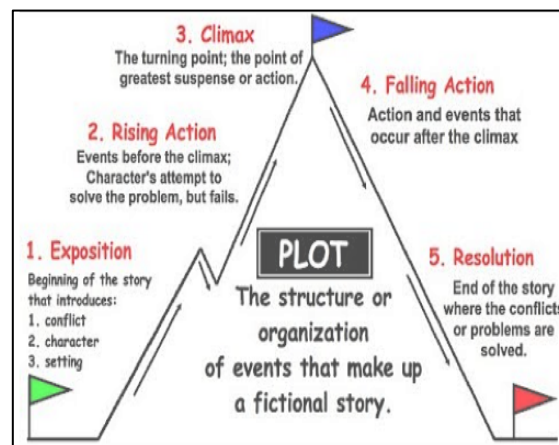
STORY: Setting, Plot, Characters, Themes, Conflict, Themes, Genre, Tone

SETTING

Setting is then **where** and **when** of the story. It's also the situation we find our characters in when the story begins.
1.   Time period (historical?)
2.   Physical location
3.   Imaginary or Real? Culture?
4.   Interior/Exterior
5.   Season/Weather
6.   Situation: At what moment do we arrive?

PLOT

In short, the plot is what happens in a film, i.e. the narrative sequence of events that determine the outcome of the characters. Thus, movie plots are the events that happen, in sequence, in order to show a cause and effect. The plot is the driving force of the story, and the best plots are driven by characters making tough decisions to achieve a goal.

   The plot must follow a logical, enticing format that draws the viewer in. Plot differs from "story" in that it highlights a specific and purposeful cause-and-effect relationship between a sequence of major events in the narrative. We have defined a story as a narrative of events arranged in their time-sequence. A plot is also a narrative of events, the emphasis falling on cause and effect. 'The king died and then the queen died,' is a story. 'The king died, and then the queen died of grief' is a plot. The time-sequence is preserved, but the sense of causality overshadows it. Screenwriters typically develop their plots in ways that are most likely to attract the viewer's interest and keep them invested in the story. This is why many plots follow the same basic structure. So, what is this structure exactly?

Types of Plot

Good vs Evil: Protagonist (good) fighting an antagonist (evil). The protagonist can be a singular character or a group united in their mission. Rising action leads to final battle and victory for good
Tragedy: Protagonist undergoes a major change of fortune from good to bad, happy to sad.
Comedy: Humorous look at characters mistakes and flaws as they succeed in spite of themselves
Rags to Riches: The classic fairy tale. Protagonist is downtrodden, and through a series of events achieves success. Ends with a happy ending
Coming of Age: Young hero must learn to grow up. Find their way with help from mentors and learning to overcome insecurities.
**Hero's Journey:** Hero goes on Journey of transformation and returns changed

STORY STRUCTURES

Outside of the characters, the narrative structure is the movie. Narrative structure is not only the framework of how a movie is told; it provides an avenue for the characters to grow.

1. Linear: Story events follow one another in chronological order building to a clear climax
2. Episodic: Story jumps around to different characters or events, out of chronological order and in various locations. Can have connections between different stories or not.
3. 3 ACT story: *Exposition, Conflict, Resolution* – Most common Hollywood format that follows theatrical model of separate acts that set up story, have a goal and conflict, that is resolved.
4. Heroes Journey/Monomyth: Universal story, similar across cultures. Hero goes on a transformative journey, find and loses allies, grows and evolves, returns changed

Narrative structure is a vicious cycle that begins with the plot telling the story how it is going to be told. As the protagonist progresses through trying to resolve the complication, the protagonist moves the story along so we have rising action. The rising action comes to a climax where the protagonist must overcome the final challenge or antagonist. After the climax, comes the falling action into the end of the movie. Structure gives form to a story.
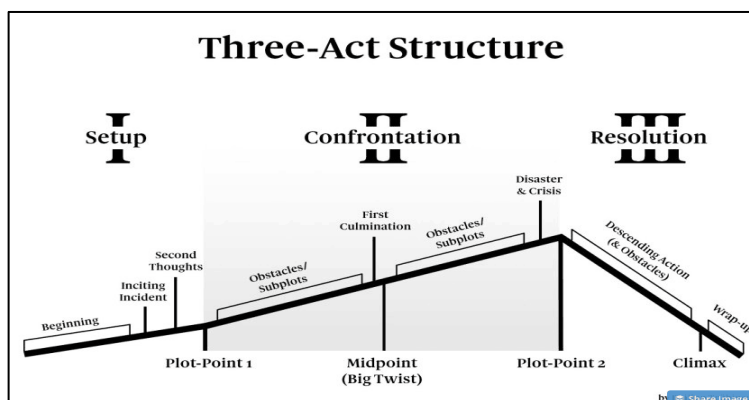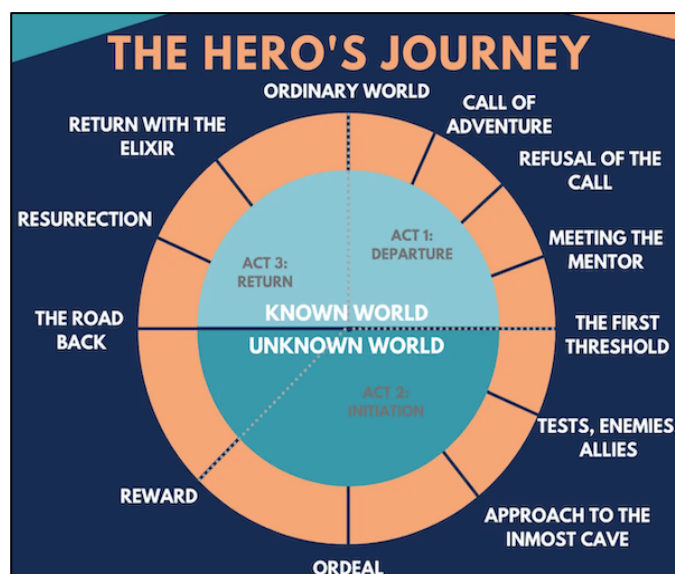
STRUCTURE: The Heroes Journey (Monomyth)

Storytelling comes naturally to humans, but since we live in an unnatural world, we sometimes need a little help doing what we'd naturally do. Draw a circle and divide it in half vertically. Divide the circle again horizontally.

Here we go, down and dirty:
1. A character is in a zone of comfort,
2. But they want something.
3. They enter an unfamiliar situation,
4. Adapt to it,
5. Get what they wanted,
6. Pay a heavy price for it,
7. Then return to their familiar situation,
8. Having changed.

Start thinking of as many of your favorite movies and see if they apply to this pattern. Now think of your favorite party anecdotes, your most vivid dreams, fairy tales, etc. Get used to the idea that stories follow that pattern of descent and return, diving and emerging. Demystify it. See it everywhere. Realize that it's hardwired into your nervous system, and trust that in a vacuum, raised by wolves, your stories would follow this pattern. The Heroes Journey is the Monomyth for all mankind. It is universal to ALL cultures across ALL time. It's the way we make sense of our lives. Naturally, filmmakers use this powerful story form in their work. It's familiar & rewarding to the audience and present in some form in most movies.

Films Using the Heroes Journey

Once you become familiar with the cyclical stages of the Hero's Journey, the plot structure becomes apparent in nearly every movie you watch. Even if the stages don't play out in the exact same order as listed, they are still present. This is because it's the Monomyth, the universal story of humankind

> *The Matrix, Men in Black, The Hunger Games. The Lion King, Star Wars, Harry Potter, Spiderman, Wizard of Oz, The Lord of the Rings, Iron Man, Batman Begins, Avatar, Fight Club, 1917*

TERMS – Plot Tools

Foreshadowing: Hinting at coming events in a story earlier in the story

Subtext: Underlying meaning of words. Subtle communication between characters

Backstory: History of a character not shown but discussed. Info is relevant to character

Flashbacks: Jumping back in time to show events in the past

Flash Forwards: Jumping forward in time to show events in the future

Voice Over Narration: When a character guides and explains the story to audience

Internal dialogue: When character's internal thoughts are heard

Suspense vs. Surprise: With suspense the audience is on edge with the knowledge of what is coming, with surprise they are shocked momentarily by something unexpected

Stakes: Why does this matter? What is in jeopardy for character?

Plot Twist: Unexpected change "twist" in the direction or expected outcome of the plot.

Cliffhanger: Episode ends with character in peril, leaving audience yearning for more.

"I'm frustrated when I see movies in which I feel like the plot is being told to me instead of shown to me."

Plot Devices

A plot device or plot mechanism is any technique in a narrative used to move the plot forward. A clichéd plot device may annoy the viewer and a contrived or arbitrary device may confuse the viewer, causing a loss of interest. However, a well-crafted plot device, one that emerges naturally from the setting or characters of the story, may be entirely accepted, or may even be unnoticed by the audience.

Plot Devices

1. **Story within a Story:** A completely separate story told within another story.
2. **Quest:** A journey searching for some treasured object or accomplishment. A classic in literature
3. **Messiah Story:** Single character will come to right all wrongs and restore balance to world
4. **Newcomer:** A character new to the situation must learn. Audience identifies with character
5. **MacGuffin:** Character pursues an something, but it's a distraction and not important to the story
6. **Love triangle:** 3 characters. 2 are in love with the other 1. Drama ensues
7. **Plot voucher:** Object introduced before an obstacle that requires its use. (James Bond toys)
8. **Plot Armor:** Character is put in dire situations, then written out of them in unbelievable ways.
9. **Dues Ex Machina:** an 'act of god' dramatically alters the plot or saves a character from near death.

CHARACTERS

Characters are the most interesting part of any story for most people. We fall in love with characters because we see ourselves in them. Having exciting distinct characters are key to any successful film. Characters say and do the things we dream of. Good characters connect with the audience and are relatable in some way. Even Superheroes are given a human side so audience **IDENTIFY** with them.

CHARACTER TYPES

Protagonist – (the hero) main character whose decisions the story follows, is the character with goals to achieve and conflict to resolve. *Dynamic and Round*
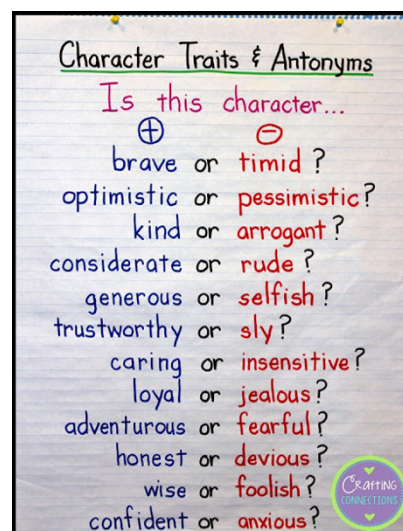
Antagonist – Character or force that opposes the protagonist. Villain. *Can be a person, society or force.*

Love Interest – Love interest of the main character

Ensemble Cast:

Character Traits & Antonyms
Is this character...
$\oplus$ brave or $\ominus$ timid ?
optimistic or pessimistic?
kind or arrogant ?
considerate or rude ?
generous or selfish ?
trustworthy or sly?
caring or insensitive ?
loyal or jealous?
adventurous or fearful ?
honest or devious ?
wise or foolish ?
confident or anxious?

Stoner	Jock	Goth	Preppie	Nerd
Round, Dynamic	Flat Dynamic	Round? Dynamic	Round Dynamic	Flat Dynamic
Protagonist? Moralist?	Foil for P Leader	Secondary Fool	Love Interest Moralist	Secondary Intellectual

Principal
Flat
Static

Antagonist
Reactionary

Mentor

Moralist: Emotional character who has high morals

Fool: character who adds comedy or gets into trouble, makes mistakes

Mentor: Wise advisor to protagonist. Represents the lesson that must be learned to reach goal

Sidekick: the protagonist's unconditionally loving friend.

Skeptic/Foil: does not believe in the protagonist's goals

Intellectual: the rational thinker

Other Acting Parts

Bit part: Small speaking roles such as shopkeeper or cop
Extras: Tiny non-speaking roles seen in background
Cameo: When an actor/celebrity appears briefly as
      themselves in a film. Hitchcock famous for cameos.

Character Types

Dynamic: Changes, grows, evolves through the story.
      All protagonists are dynamic
Static: Remains unchanged through the story
Round: Multi-dimensional characters with multiple traits.
      More realistic, human
Flat: One dimensional character with a single trait.
Stock: Flat standard character type seen often in films.

Ensemble cast – when there is a large cast with no clear lead, multiple stories and goals. Often these characters are created with qualities that complement each other.

HEROES TYPES

Superhero: Human with extra human powers
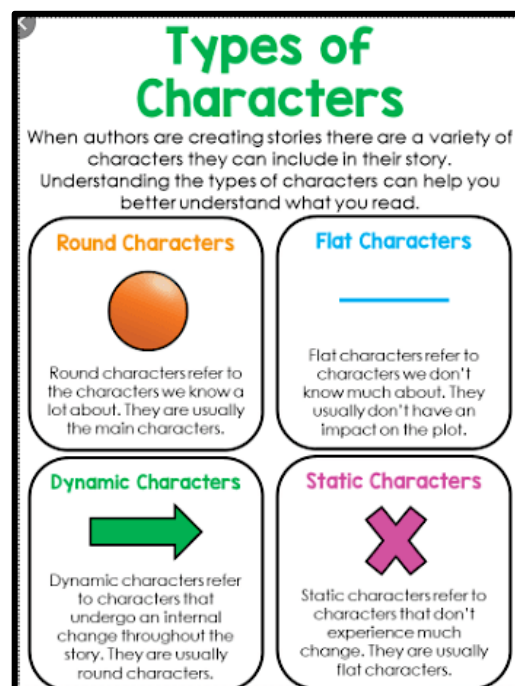**Virtuous Hero**: Classic Good guy popular in older cinema
Tragic Hero: Hero that is doomed to fail, even die
Rebel Hero: Hero who bucks the system, or won't play the by the rules
Reluctant Hero: Doesn't want to be a hero, but fate makes him so
Unlikely Hero: Hero who is an un-heroic character like the fool
Anti-hero: Hero who doesn't act heroic. Is amoral but likable

> **Character Arc**
> The progression & evolution dynamic characters go through as a story unfolds

GOALS & CONFLICT

Goals: What protagonist hopes to achieve. Their desires and dreams.
Hollywood films, especially genre movies, emphasize goals. An average audience member goes to a crime movie wondering how the protagonist will solve the crime, an action movie to see combat and a horror film to see the young woman face a monster and destroy it.

External Goals:
1. The Physical Object: Protagonist seeks a treasure, a resource, a weapon
2. Friends & Family: Innate desire to rescue and be reunited with loved ones
3. The Destination: Trying to reach a paradise or get back home
4. The Achievement: Pro seeks accolades, a job, an award, or to win a game
5. To Stop the Madness (and the Monsters): Kill the monster or bring order to a chaotic world

> "The resolution of conflicts in stories should arise internally through character actions…" ~Aristotle

CONFLICTS - The struggles the protagonist must go through to achieve goals. **Internal vs. External**

Human vs Human	Human vs Society	(Must overcome oppressive system)
Human vs Self	Human vs Supernatural	(Horror films)
Human vs Nature	Human vs Technology	(Sci-fi, dystopian)

Human vs Self: Almost all films have some type of **internal** struggle
for the protagonist to overcome. Often, it's a character flaw they must address to achieve their goals.
Human vs Human: Most common and obvious conflict. Often externalizes the internal conflict.

THEMES

1. A central idea in a piece of film
2. The morale of the story
3. Universal concepts or life experiences that most people can relate
4. The theme is the heart of the movie. The movie is regulated by the theme. Characters, story, plot, cinematography. All of these elements are regulated by the theme. They demonstrate the theme.

Although we may not always consciously realize it, we seek out stories for their themes. The movies that most affect us – the ones we cherish and carry with us throughout our lives – are those with common themes that have profoundly affected us. And yet, because movie themes are often buried deep within a story's structure, it can be hard to articulate or recognize them.

Most Common Themes: Good overcomes Evil, Love Conquers All, Triumph over Adversity

Others Common Themes

Revenge: Character seeks to avenge a past insult, injury or failure
Fear: The world is a dangerous place. Most horror films
Friendship: United we are stronger. Many Disney films, Toy Story
Coming of Age: Young character learns to grow up and face issues
Nostalgia: Times were better back then. Loss and regret

GENRE

A genre is a category of music, film, or literature. Your favorite literary genre might be science fiction, and your favorite film genre might be horror flicks. In film, the genre is determined by the subject, setting or plot of the story. Genre is often a vague term with no fixed boundaries, and many films blend multiple genres. Hollywood produces a lot of genre films due to their predictability and popularity. Over time genre films evolve through various phases, reflecting their relationship to the audience.

Main Genres: Action, Horror, Comedy, Drama, Western, Crime, War, Romance, Crime
Examples of Sub Genres: Dark Comedy, Heist film, Sci-Fi Horror, Zombie Film

PHASES OF GENRE: Genres move through phases as audiences become familiar with their conventions

1. Primitive – early version of genre where conventions are being worked out
1. Classic – classic conventions are established
2. Revisionist – classic conventions are revised, revisited and refreshed
3. Parody – genre conventions are pushed to extremes and made fun of.

Tropes: Common plot devices, characters and plots reused, even over overused, in genre films

TONE

In a screenplay, tone is the most elusive element. It doesn't necessarily have a physical form on the page, but emerges from between the lines as a mix of dialogue, structure, character, and narrative development. It manifests as a feeling rather than a tangible entity. The tone of the film is essentially the way it feels. It's the vibe, the personality of the piece as a whole. Is it dark, uplifting or silly?
TONE effected by: Color, Lighting, Dialogue, Themes, Art Direction, Character
Mistakes to Avoid: Mixing Tones**,** Inappropriate Tone

Different Tones in different Superman movies

ENDING

How a film ends is very powerful. It's the last impression made on an audience and the defining statement about the theme and characters

Satisfy Expectations: Most films satisfy audience expectations. The protagonist achieves their goals.

Defeat Expectations: A surprise or twist ending defeats audience expectations but leaves them with a thrill at the end. Character might fail or perish in success. Can thrill, inspire or frustrate audience.

SCREENWRITING

Screenwriting is the act of writing what's known as a script or screenplay for film, television and web series. It involves a special set of rules that makes it different from a book or play. A film's story unfolds in about 90-120 minutes. This places certain pressures on narrative structure that other media don't have to stick to quite as rigidly.

> **As Robert McKee** puts it: *"All writing is discipline, but screenwriting is a drill sergeant."*

At its most basic level, a story in film concerns a central character or characters, a drastic change in their lives that presents some form of choice or goal, and then their subsequent attempts and/or failures in response to that change/goal. This is all communicated mainly through dialogue between characters.

Screenwriting Goals

> **An audience must care:** If you haven't made them care, then you haven't written a movie.
> **Your characters must want something:** All drama needs goals and conflict otherwise its boring
> **Rising action:** You need cause and effect. You must have structure to a screenplay
> **See it from an audience's point of view:** Never confuse or confound
> **Show them something new**: Above all else, entertain

Elements of good screenplays

- **Show don't Tell.** Often beginner screenwriters will have characters outwardly state their emotions and ideas, which can feel fake. Similarly, characters can sometimes say something happened in the plot, where it would be more interesting for an audience to be shown the event.
- **Symbolism:** A writer can make use of symbolism for dramatic or comedic effect to make mundane scenes feel more evocative in the audience's mind.
- **Subtext:** Our brains are rarely satisfied with just reading what's on the page. We love to read between the lines, find the unsaid meaning, and figure out what it all means. The text is what is physically on the page, the subtext is the hidden, implied meaning of the words on the page.

DIALOGUE

Dialogue, by its very nature, is deceptive. The characters on the screen speak not from their hearts but from a script; they whisper secrets to a vast public; they speak to inform the audience, not each other. But, dialogue that betrays its true address to the moviegoer, **sounding like exposition**, is often condemned as clumsy because it fractures belief in the story. Good dialogue sounds natural.

The main objective of dialogue is to sound natural and specific to the character, while subtly advancing the story. Dialogue must be colorful and convey a lot with as few words possible

- **Efficiency is important.** You have 2 hours or less. Dialogue must be tight. No superfluous info
- **Distinct Character Voices:** Character dialogue must match character personality and setting
- **Subtext:** Underlying meaning of words spoken. Subtle innuendo of words used
- **Clever and Colorful:** Though we want dialogue to sound natural it should still be interesting
- **Suitable to time and place:** Characters and dialogue much match setting and time period

> *"Either write something worth reading or do something worth writing about"* ~Ben Franklin

SCRIPT FORMATTING TERMS

Scripts are formatted in a very precise way. They give precise info about the scene, action and dialogue

- **Screenplay:** Written out version of a film with dialogue and scene descriptions, locations and screen direction. It is formatted in a specific formal way used by the film industry
- **Narration:** Off-screen commentary, heard over the action. Also known as voice over
- **Scene Heading:** Setting & Timing for scene at top of scene
- **Offscreen (O.S.):** Indicates character speaking is not visible in the frame.
- **Action:** Character movements and action in scene
- **Parenthetical:** Actor instructions form script
- **Transition:** How we transition between scenes. Cuts, fades

SCREEENPLAY FORMATTING
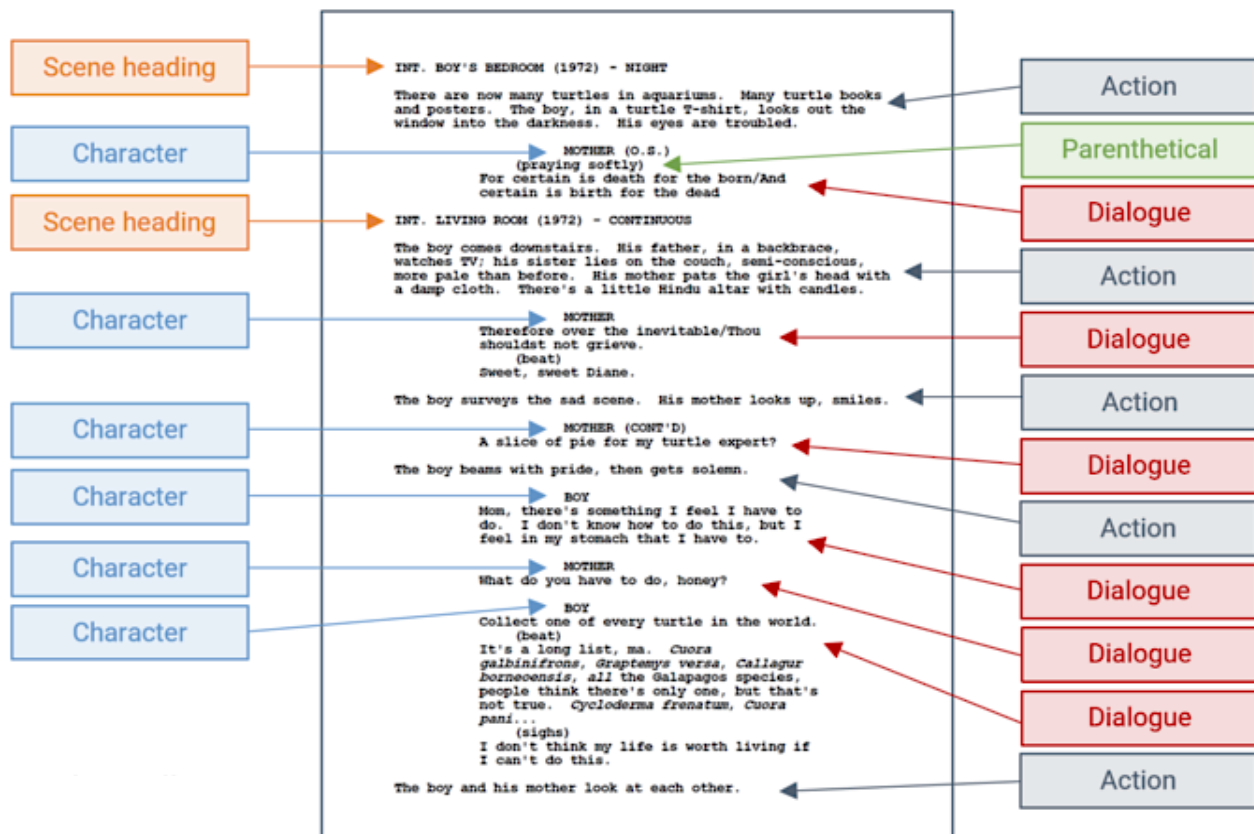
Dialogue mistakes to avoid

- **Expository dialogue:** Unnatural sounding dialogue that is really exposition for the story.
- **Long speeches** without interruption
- **Repetition:** Repeating info. Saying the same thing repeatedly by saying it again and again.
- **Preaching:** Writer's rantings disguised as dialogue
- **Ordinary:** Writing is uninspired and dull

"Nothing teaches you to write dialogue like listening to it" Judy Blume
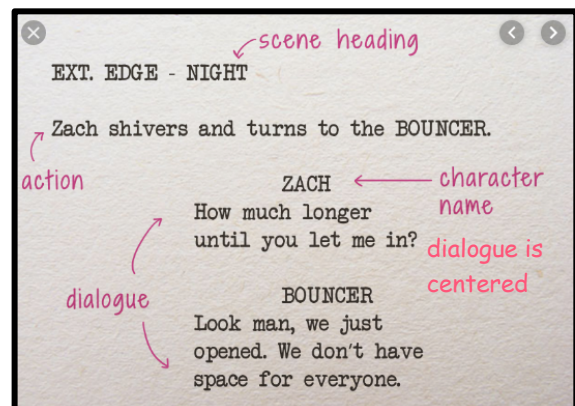
CINEMATOGRAPHY

The art and technology of motion-picture photography. It involves such techniques as the general composition of a scene; the lighting of the set or location; the choice of cameras, lenses, filters, and film stock; the camera angle and movements; and the integration of any special effects.

Taken from the Greek for "writing with movement," cinematography creates the images you see on screen. That series of shots form a cohesive narrative in movie. Cinematography composes each shot, considering, everything in frame and how it looks to the camera. Cinematography creates the look and feel of a film and advances the story through subtle composition and camera work. It's not enough to simply photograph action & character. The camera paints a picture of emotion & meaning.

CREW
Cinematographer/DP: Shoots the film, operates the camera, chooses lens, creates framing and composition
1st Assistant Camera: Maintains camera, lens, pulls focus, and assists DP
2nd Assistant Camera: Operates slate, administrative, loading camera, wires, gopher
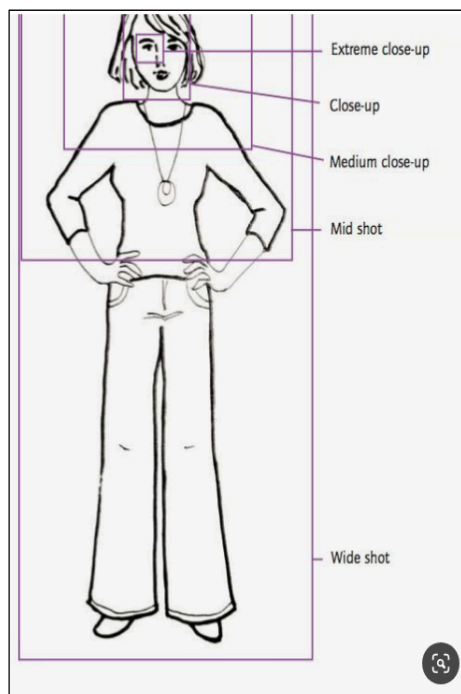
SHOT SIZES
Establishing Shot: Opening shot or sequence, frequently a wide exterior used to set scene and establish location
Master Shot: Wide shot covering the entire scene showing all characters in scene.
Wide Shot: Covers large area and background, showing full body and action in scene
Mid Shot: The medium shot shows of half of body and is the most common shot used.
2 Shot: Medium shot with 2 people
Close Up: A close up shot can be very powerful. This shot is framed from the shoulders up on a subject.
Extreme Close-up or E.C.U. This is the most powerful of framed shots in terms of transferring a subject's emotion to the audience.
Long Shot: Shot taken from a distance revealing the background and characters relation to it
Over the Shoulder: Taken from over shoulder of one actor featuring the face of other. Common conversation shot

MODIFIERS TO SHOTS
Distance to Subject: Distance from camera to subject. How close are the actors?
Viewpoint. Where the camera has been placed to get the shot. Is it inside a car trunk?
Angle of shot. The direction and height from which the camera takes the scene. In a high angle the camera looks down at a character, making the viewer feel more powerful than or suggesting an air of detachment. A low angle exaggerates a character's importance.

ANGLES

1. **Eyelevel:** Most common shot taken from eye level
2. **High Angle:** Taken from a high angle looking down on subject
3. **Low Angle**   Taken from a low angle looking up at subject
4. **Bird's eye** *(Aerial)* Taken From the air or bird eye view, looking down
5. **Worm's eye**   Taken from the ground looking up at subject
6. **Tilted angle** *(Dutch Angle)* When the camera is tilted on its axis so that normally vertical lines appear slanted. Used to create a sense of unease
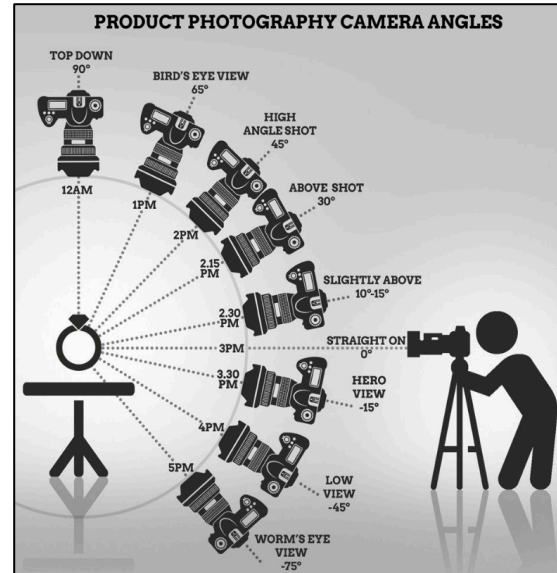
FRAMING

In visual arts and particularly cinematography, framing is the presentation of visual elements in an image, especially the placement of the subject in relation to other objects. Framing can make an image more aesthetically pleasing and keep the viewer's focus on the framed objects.

Example of: leading space, head room, Rule of thirds
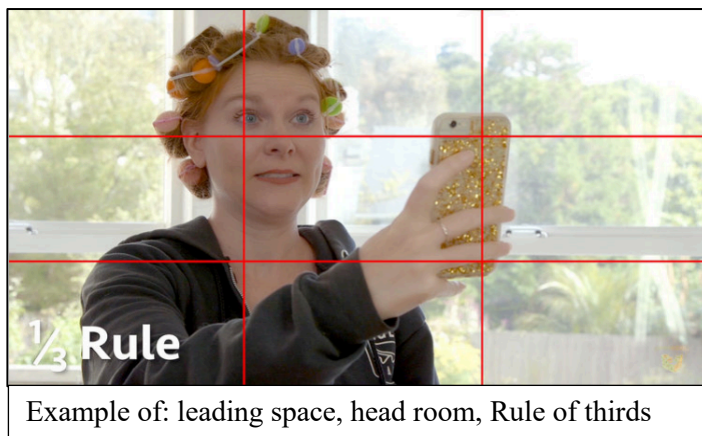
Framing Rules

Leading Lines: lines of movement in frame
Leading space: framing space in front of character for them to look and speak into
Clear Space: Keep background behind heads clear, not distracting
Head Room: Top of head should be placed near top of frame or even cropped
Camera Direction: Direction an actor moves or looks within a frame.
Matching: Placement of subject in frame from shot to shot for audience focus

MOVING SHOTS

**Tilt:** Camera moves from looking down to up or vice versa
Pan. The camera swivels to survey the background or follow a subject
Dolly in/out: Camera closes in on the subject or pulls out from it
Trucking Shot: Camera dollies parallel to the subject, side to side
Tracking: When a camera follows a subject through a scene. May be hand held or mounted onto a dolly with a jib arm
Boom/Jib: Camera moves up or down vertically
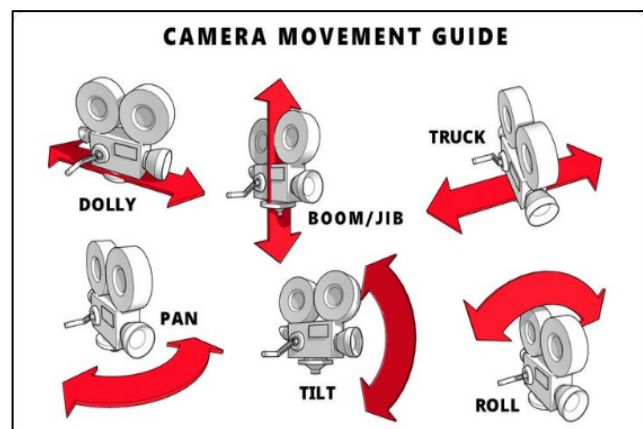
DEVICES CAMERA MOUNTS TO
Tripod: 3-Legged stand for camera to mount to. Allows for pans, tilts and still shots
Dolly: 4 wheeled devices for setting camera in motion. Camera mounts to a dolly
**Crane**: Large mobile armature which allows camera to elevate far above the set
Jib: Long Arm on the end of which camera is mounted for specific shots
Steadi-Cam: Device to operator which stabilizes camera with hydraulics, smoothing out movement
Handheld: DP operates manually giving a specific frenetic look to shot.
Drones: Areal shots can now easily be achieved with a drone mounted with a camera
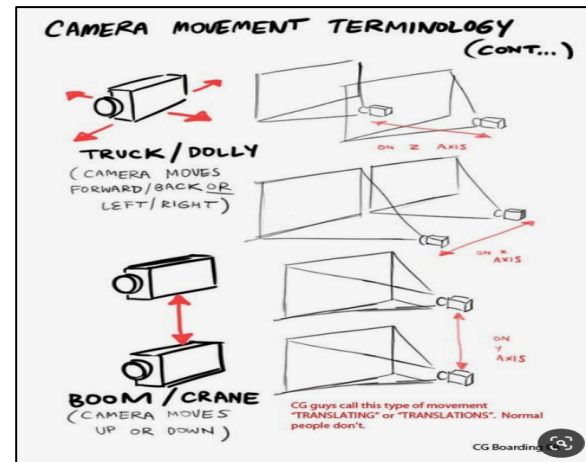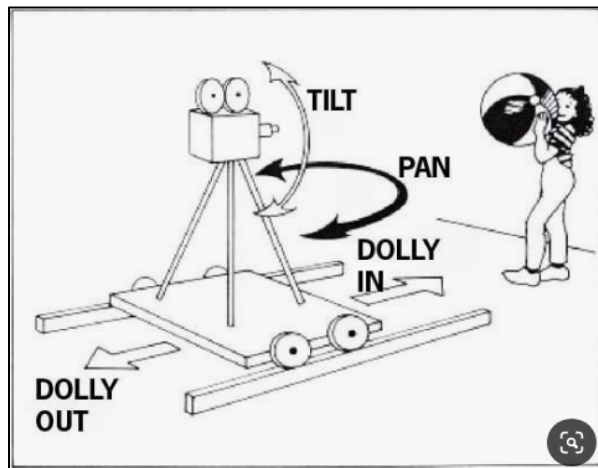
Every shot you see in a film likely was shot with a different lens. The Cinematographer chooses the specific lens for each shot. It's this expertise that is the essence of their job. Each shot is composed, framed and camera placed in a way to create the most aesthetically pleasing shot *AND* one that helps tell the story. That's the key. Cinematography is in service to the story. How can each shot be done in a way that contributes to the look, mood and narrative of the film?

LENS FOR THE CAMERA
Long Lens (telephoto): designed to allow focus on faraway subjects, small depth of field
Wide Angle Lens: lets in a lot of light, deep focus
Zoom: Lens which allows for smooth transition between wide and tight framing.
**Fish Eye:** Bulbous lens that creates an extreme distortion of the image on the edges
Filters: Various glass filters placed over lens to modify the light entering the lens. Can add sparkle or color to shot
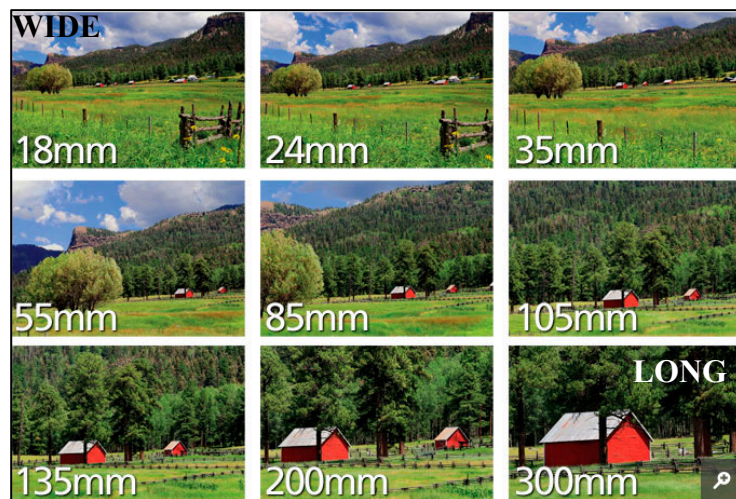
18mm = Wide Angle lens
200mm – Extreme Long lens (telephoto)

"As a cinematographer, I was always attracted to stories that have the potential to be told with as few words as possible." ~Reed Morano
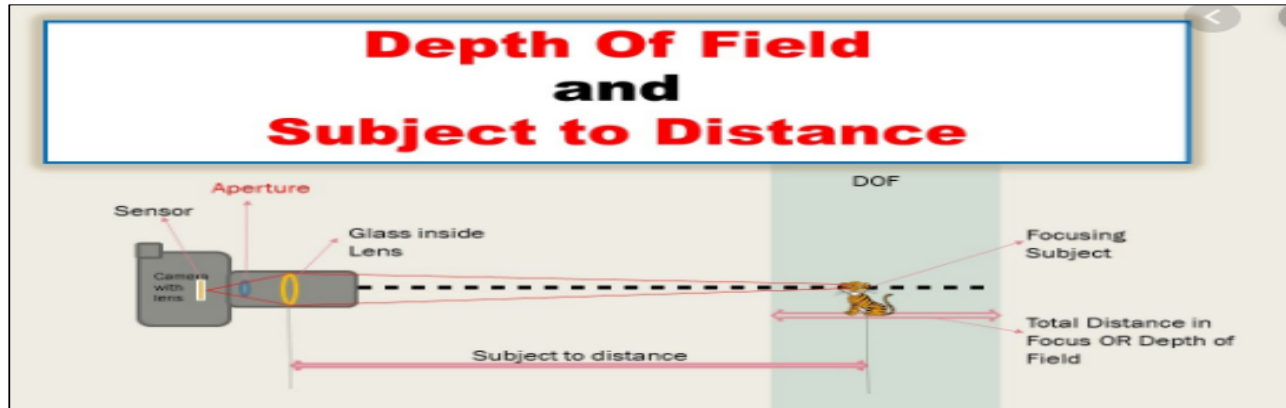
Cinematographers know how the relationship between focal length (lens types) and camera-subject distance affects framing, and thus creating different shot sizes. A true filmmaker, aside from understanding these basic technical concepts, must also comprehend the emotion, purpose, and meaning behind each type of shot.

Focal Length: Focal length, is the basic description of a lens. It is a calculation of an optical distance from the point where light rays converge to form a sharp image of an object to the digital sensor at the camera focal plane

Depth of Field: Every lens has specific depth a field where the zone around the subject will be in focus. Outside of the depth of field, objects are out of focus.
   Long lens: Short depth of field, narrow area in focus
   **Wide lens**: Large depth of field, everything in focus
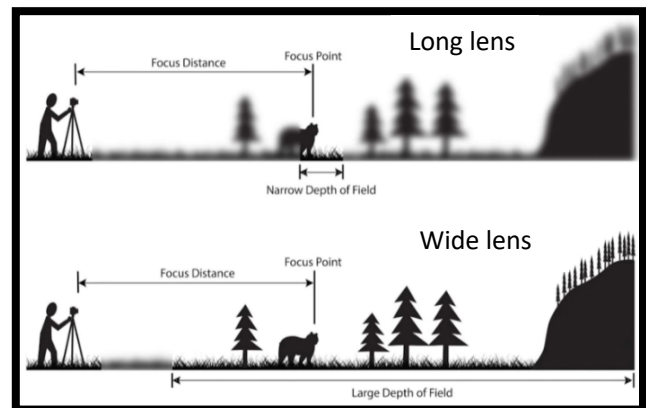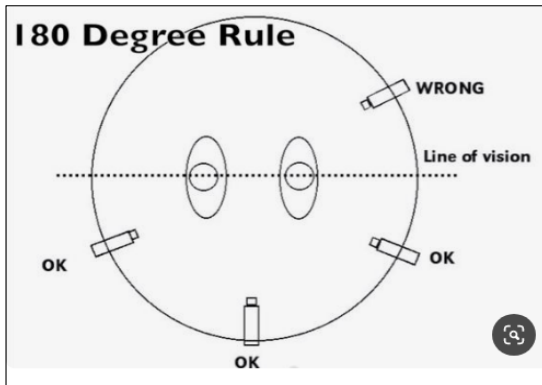
CAMERA PLACEMENT

Basic Camera Placement: Typical way to shoot a scene. From 3 different angles create 'coverage' of the scene and giving editor a variety of shots to pick from. Eye level is the standard angle for coverage.

180° rule: Shooting rule that states the camera must not cross an invisible line drawn between the 2 actors in a scene. To do so would flip camera position on screen. This confuses the audience. Actors must appear on a consistent side of the screen in each shot in a scene.

Distance to Subject: By changing lens and distance to subject, DPs can get the look they want and decide what will be in focus
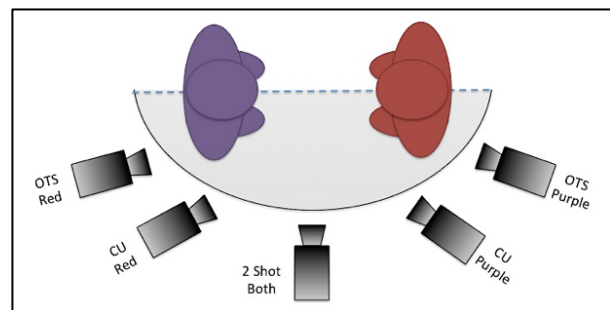
SPECIAL SHOTS

Soft focus: Subject is slightly out of focus softening image
POV: Point of view shot from a character's perspective
Reaction Shots: Usually a close-up of an actor reacting to dialogue or action
Insert Shot: Close up showing some detail likely missed in a wider shot.
The Oner *(Long Take):* Long take covering several minutes of action in a single shot. Like theater, all elements must coordinate in each single attempt
Handheld: Easy way to move camera, giving a shakey, tense look. Makes audience aware of camera. May use a **Gimble** or shoulder mount to stabalize camera.

Kill Bill, POV

CAMERAWORK AS STORYTELLING

Whip Pan: A very fast pan form one subject to another. Creates humorous reveal**.** *See: Wes Anderson*
Push in: Slowly takes audience deeper into action and closer to character.
Pull out: Pulls us away from subject to denote scene ending or reveal background
Rack Focus: Technique in which focus shifts from one subject to anther in the same shot
Push Pull Shot – Vertigo Shot: Dolly in, zoom out creating space distorting shot

"Cinematography is infinite in its possibilities, …much more than music or language" ~Conrad Hall, DP

MISCELLANEOUS CINEMATORGRAPHY CONSIDERATIONS

1. **Over Exposure** / Under exposure – How is film exposed? Over exposure washes out color
2. **Adding fog/mist –** change light and look of film, makes lighting 'visible'
3. **Aspect Ratio:** Size of the image you are creating. Different cameras produce different aspect ratio images for final presentation. Cinematographers choose based on where it will be seen

Different movies are shot at different aspect ratios. Today most film use 2:35:1 widescreen format for maximum cinematic effect when projected in a theater. It's important for theaters to offer something novel.

1.33:1 Academy Standard NTSC Television (4x3)

Original Film ratio

1.78:1 U.S. Digital Television (16x9)

TV

2.35:1 Anamorphic Scope (aka Panavision/CinemaScope)

Film

Chooses a visual style for the film.
Establishes the camera setup for every shot.
Chooses the correct lens for every shot
Determines the lighting for every scene.

Cinematographer Review

Elevates the vision of the director. Introduces ideas the director may not have considered.

LIGHTING AND COLOR

If you have ever been on a film set you will surely have noticed just how bright film lights are. To an untrained eye, mainstream film sets look drastically over-lit. Why are lights used in filmmaking? Surely if we want the film to look natural we should just turn up on location, set up the camera and shoot. Instead, we take enormous care to use film lights, which cost money and can take a long time to set up.

Lights are necessary in filmmaking because film and digital cameras do not respond to light the same way our eyes do. Cameras require a lot more light to get a proper exposure. All of this means that if you want a scene to look **beautifully lit and natural,** you use artificial lights.

There is more to cinematography than simply making the actors visible and photographing them. For top results, the mood of the film must be carefully crafted with lighting. Every frame a painting. Each shot is carefully lit for aesthetic beauty, to enhance the mood and advance the narrative.

CREW
Cinematographer (DP): Lights the set. Creates the look of the film
Gaffer: Lights the set according to DPs wishes, working with **Electrics**
Grips: Rigging, flagging light, creating shadow, setting up scrims

> *"A period film is a gift for a cinematographer."*
> **Rachel Morrison**

LIGHTING SCHEMES
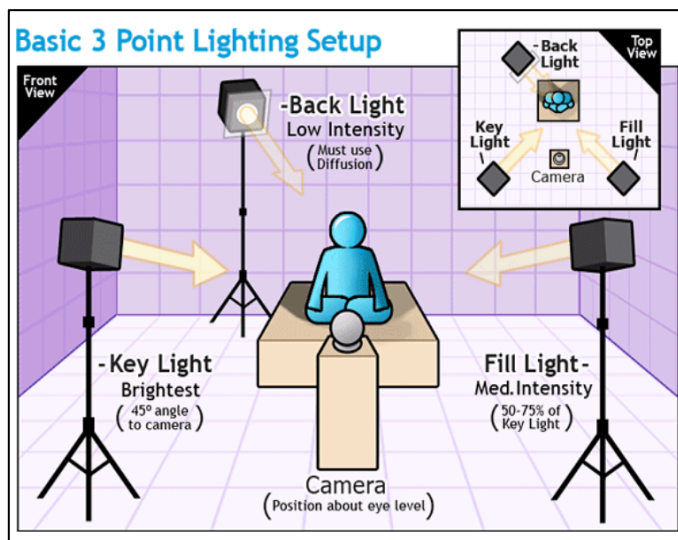
Hollywood 3pt. Lighting
Three-point lighting is a standard method used in visual media such as theatre, video, film, still photography and computer-generated imagery. By using three separate positions, the photographer can illuminate the shot's subject (such as a person) however desired, while also controlling the shading and shadows produced by direct lighting.

Hollywood 3pt. Lighting
Key Light -shines directly upon the subject and serves as its principal illuminator; more than anything else, the intensity, color & placement of the key determines a shot's overall design.
Fill light also shines on the subject, but from a side angle relative to the key and is often placed at the level of the subject's face. It balances the key by lighting shaded surfaces, filling in opposite the key
Back light (rim light) shines on the subject from behind, often to one side or the other. It gives the subject a rim of light, serving to separate the subject from the background

Basic 3 Point Lighting Setup
- Back Light Low Intensity (Must use Diffusion)
- Key Light Brightest (45° angle to camera)
- Fill Light- Med. Intensity (50-75% of Key Light)
- Camera (Position about eye level)

Angle of Light The angle at which a light hits your subject shapes the subject within the frame. A frontal light tends to make faces appear flat and uninteresting. So, lights are usually pointed from angles The height of the light impacts the image greatly. Having a light directly overhead can create harsh shadows on the subject's face, whereas under lit subjects will appear unnatural, or creepy.
Underlighting vs Top light

Other Hollywood Lighting Schemes

Star Lighting: Star lighting is always flattering to the star and distinguishes the star from all other characters in the shot at times in spite of realism.

High Key Lighting: When the scene is brightly lit and there isn't much shadow in the frame, this is called 'high key' lighting. Everything in the frame is evenly lit and easy to see, making it easy to film. Comedy

Low Key Lighting

Emphasizes darkness and contrast, with lots of deep shadows, creating a moody image. Low key is great for suspense, horror, and adult drama

High Contrast: features a High key with little fill creating big shadow and high contrast between darks and lights

Backlighting: Lighting a subject from behind creates mystery and a lovely silhouette

Low key lighting in Fight Club

Split lighting: Dividing the face between light and dark

Background lighting: Lighting cast on the background to make it more interesting

Studio vs Location lighting

<u>Studios</u> are used primarily for interior shots that don't require a location. They are much cheaper, easier and convenient for the production to use. The production can create a set, light it and reuse it anytime they want. This is useful for sets that will be reused a few times in a film.

<u>Locations</u> must be rented, so are only available during a specific period at a high cost. Locations are used for interior and outdoor shots, for the realism and added production value. Locations make a film look much more real and interesting. But they are expensive, difficult to manage and on a tight schedule. Locations require insurance, security and extra staff to lockdown and keep it quiet on set.

Soundstages

Studios:	On Location:
-Shielded from sunlight	Sunshine changing all day
-Can work around the clock	Temporary rental
-Controlled Environment	Must lockdown location
-Electricity & Equipment on site	Must use generators, bring gear
-Can be: Quiet, Dark	Subject to weather

Practical lights: Lights on the set that work and are seen in the shot. Used to motivate film lighting

Location lighting – Natural light + Film Lighting
- Production must account for weather and a moving sun on limited time schedule
- Often natural light is not sufficient, so film lighting is added to the natural light
- **Bounce cards** used to reflect light back onto the subject
- **Scrims** used to filter bright sunshine or film lighting
- **Exterior Locations:** Location shooting outside in public
- **Night Shoots:** Nighttime shooting on an exterior location

Light Qualities

Exposure: Amount of light let into the camera.
Can use to create look of film

Soft light: Diffused light that falls gently on the face, very flattering

Diffusion: Thin clear gel that filters light, softening the light on subject's face

Hard Light: Unfiltered direct light that looks harsh upon the face

Direct Sunlight   Diffused w/Scrim

LIGHTING EQUIPMENT

There is a variety of different lighting equipment used in filmmaking. Lights vary by the size, intensity and shape of light they put out. Under the direction of the Gaffer, the electrics set up the light according to the DPs wishes. The angle, intensity, and distance from subject are adjusted to get the desired look.

"Electricians set up lights, Grip set up shadow"

HDMI: Really big bright light used to fake sunlight
Spotlight: Small light used to highlight a tiny area
Foggers: Device used to release fog on to a set.
   Creates a haze that shows the lighting
Gels: Colored acetate placed over lighting units
   to color or diffuse the light
 Light meter: Device used to measure light exposure on set

Shaping light

The main reason to cut and shape light is to keep the light where you want it and to avoid spill where you don't want it. The objective is to separate your subject from the background, drawing the viewer's eye to where you want it. Instead of painting the walls or using a huge location, you can keep light from the background by "flagging" — putting something between the background and the light to block it.
Flags: Black felt flags used to block or filter light on set

Film Processing

Processing and developing film are a lengthy topic not appropriate for this class. Most movies today are shot digitally, therefore not requiring processing. The important point is that the movie can be altered after being shot, by the way it is processed. The DP will guide this process to create the look they want. This called color correction and grading.

1. **Film Processing**: How the film is developed and processed once the editing is complete
2. **Color grading:** adjusting all the colors in each shot in the film to unify the look of the film
3. **Bleach Bypass:** film processing technique that produces a gritty green look

Review

1. Lighting is meticulously done on a film set by the DP, Gaffer, electricians and grips
2. Every frame a painting. Light is shaped to highlight areas of attention and shadow others
3. Lighting conveys character, tone and story. Color conveys emotion, character and tone
4. Color is meticulously adjusted in post to unify the aesthetic of the film in chosen color palette
5. Film color palette is carefully chosen by the Director and Production Designer
6. Getting the light right takes the most amount of time on set and is done by a crew of 6-8
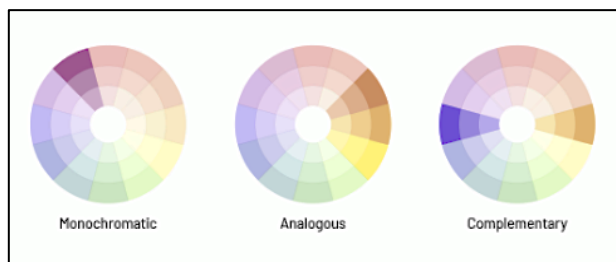
COLOR

In filmmaking, color is used to set the tone of a scene before any of the actors have even uttered a word. Color can very easily and cheaply set a mood for a scene. Every detail in a shot is paid close attention, including the color of items of clothing or background. If need be, locations and sets are painted a new color. Color in filmmaking is a huge part of mise-en-scene, or the overall effect of everything we see in the frame. Color can affect us emotionally, psychologically and even physically, often without us becoming aware.
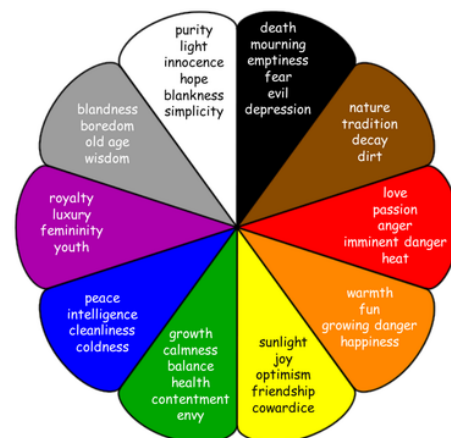
COLOR SYMBOLISM

A filmmaker is a visual artist. To be a great visual artist you need mastery of the color palette. Many of the greatest Directors, Cinematographers, and Production Designers have extensive backgrounds as visual artists themselves. The primary reason for using color in film might be obvious: to make the images colorful, dynamic, and beautiful. But there is a secondary reason that facilitates visual storytelling. That's right, the best uses of color in film also tell a story.

COLOR SCHEME

Color schemes for a film are worked out in advance by the director and Production Designer and affect costumes, set, and lighting
**Monochromatic:** Single color dominates
Complimentary: Opposites on color wheel
Analogous: Juxtaposed colors on color wheel

Color Proportion

60/20/10 Rule: Color scheme in which 60% of the frame is 1 color, 30% is another color and 10% is an accent color. This rule is applied in interiors and product design. And in filmmaking to create an attractive well-balanced image.

The Irishman
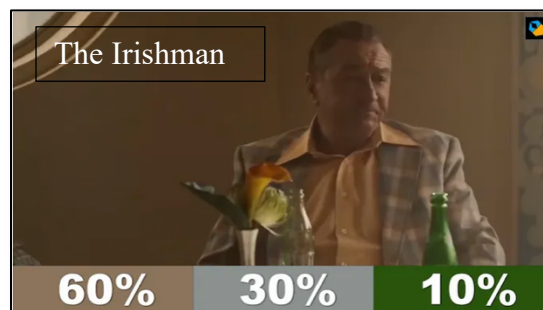
In filmmaking, **color theory** refers to the notion that certain hues on the color wheel combine to create particular visual effects. A director's use of color combinations can evoke a mood or atmosphere within the world of a film. Cool, unsaturated colors may be used to create an atmosphere of gloom, rich greens and earth tones can create feelings of balance and symbiosis, and vibrant colors on the warmer end of the spectrum can bring energy and intensity to a film—or a sense of impending violence.

PRODUCTION DESIGN

Your locations, sets, costumes, lights, etc. all work together to create a world on screen, and this world is a crucial part of telling your film's story. Having an incredible script won't be enough if what the audience will be looking at doesn't tell a cohesive story. This is why the production designer's job starts during pre-production alongside the director and producer of the project. The production designer takes the writer's work, the director's vision, and the producer's plan, and synthesizes it into a visual story. Production Design encompasses everything you see on screen but the actors and lighting. The set, furniture, locations, props, cars, and weapons are all part of production design. Someone designed everything you see in a film and deliberately placed it in the shot

CREW:
Production Designer (PD): Responsible for the look of the film. Working with the director they envision the aesthetics of production. Through a careful creative process, they oversee the generation of all sets, props, weapons and general look of any film. They will supervise the design and building of sets.
Set Designer: Designs all sets from drawings up to painting and decorating. **Carpenters** build sets
Set Decorator: Dresses sets and locations, finds furniture, wallpaper, dressings
Props: Builds & Maintains props used in shooting. Operates any offscreen devices
Scenic: Paints all backgrounds and interior sets or props

Production Design
**Includes:** Sets, Interiors, Furniture, Locations, Props, Vehicles, Devices, Weapons, Location decorations
Pre-Production: Starts as early as possible to have time to complete sets and props. Indeed, shooting cannot begin until the sets needed are built, painted, decorated and lit.
Production: Sets and props used and filmed. **Set dressers** manage the set, move as needed
Post Production: Once film is complete and picture locked, sets are scrapped.

Considerations for the Production Designer
- Budget and schedule! Largest determiner of production look
- Aesthetics: What look and feel is director going for?
- Historical Period of the Production: Realism or Formalism?
- Location and season of the events of the story. Culture too
- Characters: How can you express the character through production design?
- Interiors vs Exteriors. Interiors generally shot in studios
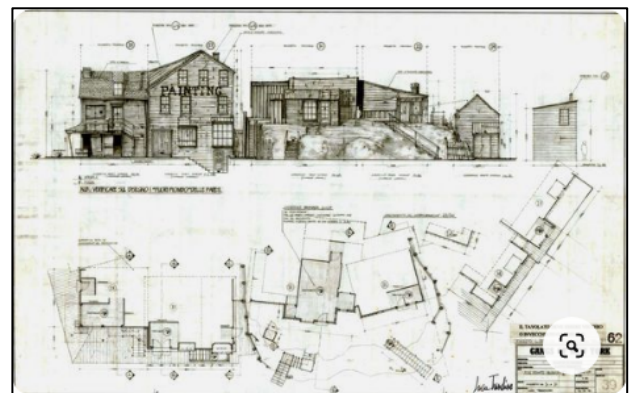
STEPS IN PRE-PRODUCTION

The **Production Designer (PD)** formulates ideas and plans for the visual aesthetic used to <u>tell a story</u>. This includes deciding on colors, motifs, and styles that work best to evoke the emotions, themes, and actions of each scene and the project as a whole.

1. **Producer/Director** selects **Production Designer**
2. **Meetings to envision film:** Budget considerations, visual palette selected
3. **Script Analysis:** What scenes need locations and which need sets built?
4. **Research:** The designer will research the period or story finding the aesthetic desired
5. **Locations scouting:** Visit locations to scout for potential, take photos & plan additions
6. **Concepts Drawings:** Floor plans, Elevations, Photo Collage
7. **Models built:** Miniature models are sometimes built for complex expensive sets
8. **Previsualization** Technique to visualize complex scenes cheaply, using CGI, and before filming. Used for storyboarding, conceptualization, scenery and special effects shots.
9. **Set construction** Sets are built on soundstages where they can be easily shot
   Painting – Sets are painted to mimic more expensive materials like Marble
   Decorating – Sets are populated with furniture, plants, curtains, etc.
   Props/Vehicles – Built to production specs
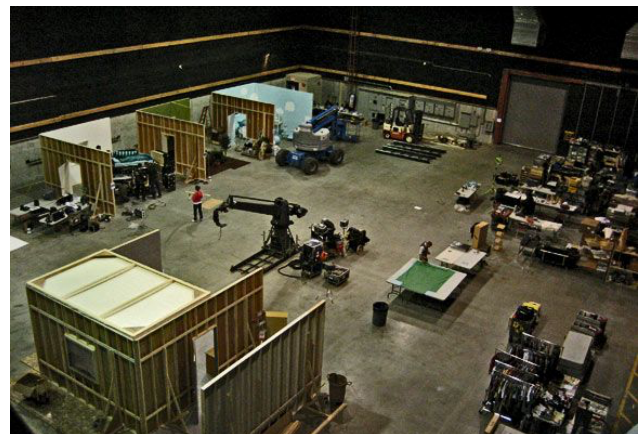10. **Sets are lit** by lighting crew and rehearsals are staged there.

Practicality of the Setting

- Build Time and Fiscal Budgets
- Can't just be a pretty, must be functional, safe
- Needs of the Director: accommodate blocking
- Needs of DP: accommodate lighting, camera

Terms

- **Interior Studio Set**: Inside a studio sound stage
- **Exterior Studio Set**: Outside a studio backlot
- **Interior Location**: Inside a real location
- **Exterior Location**: Outside a real location
- **On Location**: a real physical location
- **On set**: Where the camera is Shooting
- **Backlot**: City street sets on studio lots
- **Sound stage**: large sound proof studio on a studio lot

Hollywood Soundstage with multiple sets built

Studio Advantage: Controlled environment (Quiet, dark 24/7), with available power & equipment

Locations bring reality and wonder to a film. Finding unique and fascinating locations is important for some films, while others want non-descript locations that could be anywhere.

Finding: Scouts scour the world for specific requests & know secret gems not yet seen

Scouting: Scout, Director, DP, PD will scout potential locations to pick the best one

Legalities: Contracts are signed with location regulating usage.

Location Manager keeps the set safe and undamaged.

Props, Devices & Vehicles

All props are custom made for the specific film to the director
and PD's specifications. They must function fully and look good for camera.

1. Functionality: Must it work?
2. Multiples are made of any prop in case of damage
3. Different versions of prop are made for different situations in the film
4. Prop Houses store thousands of common used props for rent
5. Vehicles are rented unless a custom piece is required.

SPECIAL EFFECTS AND PROCESSES

In Camera effects – Production
1. Mechanical Effects: Puppets, armatures, miniatures
2. Weather effects: Creating physical wind, rain, fog, snow
3. Live Special Effects including pyro, bullets, and special sets or props

Matte Painting is a painted representation of a landscape, set, or distant location that allows filmmakers to create the illusion of an environment that is nonexistent in real life or would otherwise be too expensive or impossible to build or visit.

Miniatures is a special effect created for motion pictures and television programs using scale models. Scale models are often combined with high speed photography or matte shots to make gravitational and other effects appear convincing to the viewer. The use of miniatures has largely been superseded by computer-generated imagery in the contemporary cinema.
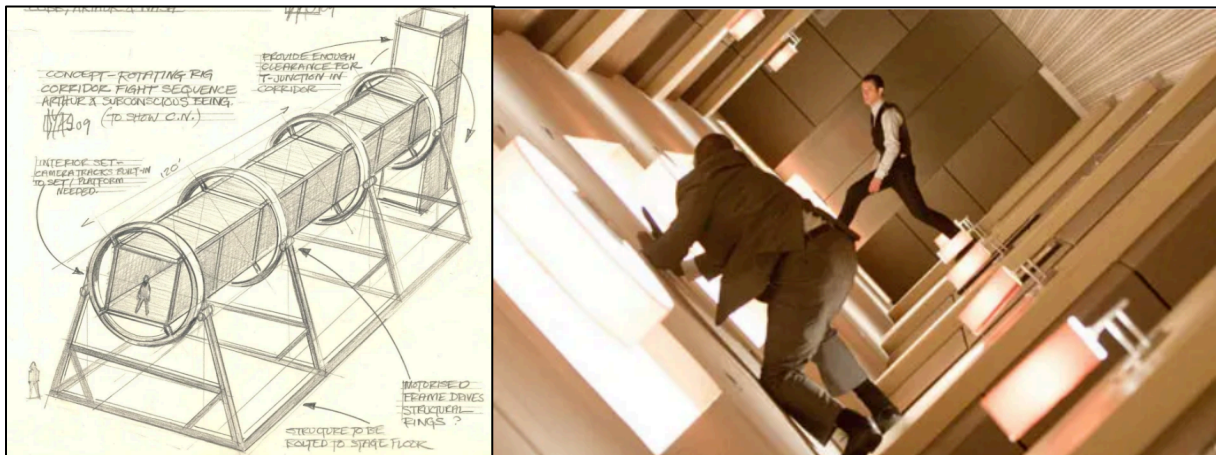
For Inception, Director Chris Nolan had a **Special Set** built that could rotate for a 40 second fight sequence. This technique was pioneered by Stanley Kubrick in 2001, Space Odyssey, 1968.

Post Production Visual Effects
1. **Optical Effects:** are techniques in which images or film frames are created photographically, and added in post-production using an optical printer.
2. **Visual Effects (VFX)** Using computer software and added in post-production.
   a. **Compositing/Green Screen** is a filming technique for compositing two different images together. The central action is shot in front of a green screen. Later, in post the green is replaced with a background image appropriate to the scene.
   b. **Motion Capture:** also called "mocap," is a technology-driven method of capturing an actor's motion and physical performance so it may be translated to a CGI character.

CGI – Computer Generated Images

At the most basic level, Computer-Generated Imagery is the creation of still or animated visual content with computer software. CGI most commonly refers to the 3D computer graphics used to create characters, scenes and special effects in films, television and games. The technology is also used in everything from advertising, architecture, engineering, virtual reality and even art. CGI is used extensively these days because it is often cheaper than physical methods which rely on creating elaborate miniatures, hiring extras for crowd scenes, or not humanly possible to create.

CGI is now an integral part of all feature films - even ones you don't think have them. There is simply no pixel that is not touched these days by CGI. Take for example Jurassic Park, which crafted no more than 63 visual effects shots. By comparison today, one of the most successful films of all-time, <u>The Avengers</u>, has over 2,200 CGI shots. 90% of Guardians of the Galaxy features CGI in some capacity, with 2750 shots generated on computers.

USES FOR CGI

1. Replacing Green Screen backgrounds
2. Adding weather, bullets or other objects to film
3. Creating an entire landscape or background
3. Motion capture with actors as models for performance
4. Adding an actor's face or body over another filmed sequence
5. Remove suspension wires or other practical to create illusion
6. Combining live action with CGI creates the most realistic effects

Combining real props with CGI capture in Infinity War

Costume Design

Costume Designer is a person who designs costumes for a film. They create or commission the creation of the characters' costumes to match the scenery texture and color. Designers typically seek to reflect a character's personality, or intent. They may distort or enhance the body—within the boundaries of the director's vision. The designer must ensure that the designs let the actor move as the role requires. Garments must be durable and washable, the designer must consult not only with the director, but the set and lighting designers to ensure that all elements of the overall production design work together.

Wardrobe Department: crew of costume designers & coordinators who clothe the performers and maintain costumes between shooting. Repairs, dressing
Costume Considerations: shape, color, space, form, line, value, and texture

1. Color Palette – does it match set and scenery
2. Functionality – allowing for actor movement
3. Lighting – How will costume respond to light
4. Multiples – Several versions of lead costumes are made in case of damage

Stunt suits: Special flame proof safety suits made to look like character costumes for stuntmen
Aging: Costumes are distressed to show wear and age. This can be fraying and staining to look old

Every garment worn in a movie is considered a costume. They are one of many tools the director has to tell the story. Costumes communicate a character's personality to the audience, and help actors transform into new and believable people on screen.

Make Up (MU)

The art of make-up application is very important tradition in Hollywood. Film makeup artists devise and apply the theatrical makeup designs for actors in feature films and television. The complexity and type of design will vary depending on the production and character but good makeup artists can execute a wide array of looks across genre and period.
Key MU Artist: Applies MU to leads and delegates others in MU crew
Special EFX MU: Applies advanced techniques, prosthetics, foam.
Prosthetics: an artificial feature or piece of flexible material applied to a person's face or body to change their appearance temporarily.
Types of Make up: Beauty, Wound, Horror, Aging or De-aging
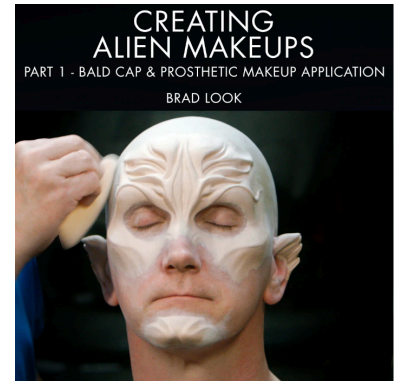
Do Filmmakers Crash Real, Expensive Cars in Movie Stunts?

Think back on the action movies you've watched over the last couple years. How many of them involved fiery car explosions and metal-twisting crashes? If you're a gearhead, you've probably cringed every time you've seen a nice car destroyed on screen and wondered, "Did they really just destroy that expensive supercar?"

Car crash from *Need for Speed*

Most action movies don't have the budget to destroy streets full of real expensive cars, but filmmakers don't want to resort to using old, rusted beaters for their fancy-looking chase sequence. So, they make compromises to trick the audience into thinking these ultra-expensive and rare cars are being wrecked.

1. **Shells:** Just because a car looks fancy on the outside doesn't mean it harbors standard production components inside. A quick way to make a cheap car look nicer is to replace its exterior with a plastic shell that resembles a classic or higher-end model.
2. **Swapping:** Using the magic of editing and camera positioning, filmmakers can switch out the nice car for a similar-looking but busted-up one at just the right moment so you don't notice the sleight-of-hand.
3. **Stripping:** If filmmakers are committed to using a certain car on-screen–or automotive sponsors want certain models to be featured–an affordable solution is to strip the vehicle of its most expensive components and use a lower-end powertrain.

"I wish I could be behind the wheel for every stunt" ~Paul Walker

DIRECTING

The **Director's** vision shapes the look and feel of a production. He or she is the creative force responsible for turning the words of a script into images on the screen. They select the camera position, stage the action, and guide the performance of the actors. Actors, cinematographers and designers' orbit around the director like planets around the sun. Despite the director's pivotal role, most Hollywood movies are designed to pull you into the story without being aware of the director's hand. Conversely, some directors have a distinct style that firmly imprints onto a movie their creative hand.

PREPRODUCTION
With Producer – Creative meetings to set course for film
Script Analysis and Breakdown
>   **Setting:** Where and how it will be shot. Set or on Location?
>   **Creative Vision/Production Aesthetic:** Sets themes & tone for film
>   **Creative Choices:** Chooses from options presented by dept. heads

Picking Department Heads: Director chooses his essential collaborators
Casting and Scouting: Director & Producer choose leads and locations
Shooting Schedule: With AD determines how shooting will proceed and at what pace

PRODUCTION
Mise en Scene: The director's staging of actions, combining all parts of filming
>   **Staging:** The overall conceiving of where and how the action will take place
>   **Camera Placement:** Decision of where to place the camera to capture scene
>   **Blocking:** The placement & movement of actors to hit specific marks
>   **Movement:** Choreography of actor and camera

Performance - Directs Actors: Directors is primarily concerned with actors on set
>   **Sets tone** for performances and pushes actors to get emotion desired
>   **Listens** for correct lines, execution and believability
>   Decides if the desired performance has been filmed or further takes are needed

POST PRODUCTION
**Editing - Edits** film with Editor. Picks best performances & takes
>   **Selects** music and works with sound designer in post
>   Makes post production decisions like dubbing, 2nd units

Finishing - Involved in finishing film, credits, titles, etc.

Script Analysis & breakdown
A director must carefully go through the script and analyze each scene. They determine how they should be filmed and what is needed. They form the aesthetic, tone and narrative flow for the film. Their analysis leads to scene breakdowns and further discussions about sets vs locations. It's in this phase that the words on the page are reimagined into a visual language. The Director visualizes the film and communicates his vision to his fellow collaborators who make it happen.
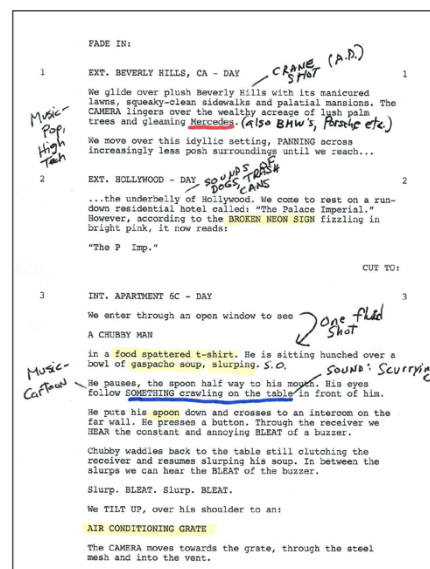
CASTING – DIRECTOR'S MOST IMPORTANT JOB
1. Part of director's overall vision for the film
2. Find an actor who can portray character as director sees it
3. Enhances Box Office and attracts financing
4. Actor Persona can enhance role
5. Finding a Star is a large determinant of success of film

Rehearsing
Some directors hold rehearsals to create relationships, explore blocking and find the emotional arc. Other directors hate rehearsals and discuss the acting very little with actors.

MISE EN SCENE
In film production, mise en scène refers to all of the elements that comprise a single shot; that includes, but is not limited to, the actors, setting, props, costumes, and lighting. The director of a film is called the metteur en scène—literally, "one who puts on the stage."
1. Arrangement of setting and background – What props and settings will be seen?
2. Placement of camera – Where will shot be taken from?
3. Camera movement and framing – What shot size and movement will enhance shot?
4. Blocking of Actors – Where do actors start, move and finish scene?

Each element combines and creates meanings and communicates those to the audience, influencing how we interpret the scene. The director's job is the arrangement and coordination of these various elements into a cohesive narrative.

Video Assist: Directors can now see the footage just shot, immediately with Video Assist. This allows them to make decisions never before available. They can decide to reshoot or move on with confidence. It also allows them to see the performance on a screen as the audience will. Most directors today watch the shot on a screen and direct from there.

DIRECTING ACTORS
The Director's prime job is to sit and watch the action and determine if what is happening in the frame is truthful. Is it real and entertaining? Does it fit the tone of the movie? If not, go again until you get what you want. The director evaluates each take and determines when the crew can move on to the next shot
1. Build trust with cast
2. Work out a plan for role in Pre-Production
3. Communicate clearly and efficiently
4. Take actor suggestions, allow for experimentation, time permitting
5. Shoot multiple takes with some variety to performance, providing options in editing

Building Trust
The task is difficult. To communicate with any particular group of actors requires the most balanced judgment. Actors must be guided, not told. The minutiae are solely their concern, and their creative powers generally are inhibited by dictatorial methods. Actors need at least the illusion that their own imaginations have full freedom. To direct by guile is therefore most often the key to success. If a director antagonizes the actors and has not stimulated their imagination so that they have become confidently creative, then failure follows

"At the first rehearsal you will know more about the parts than the actors, at the last rehearsal they ought to know more about them than you, and therefore have something to teach you" ~George Bernard Shaw
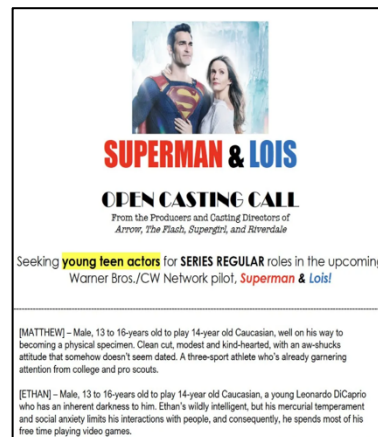
TYPES OF DIRECTOR

Auteur: Is a creative artist who brings their own style and vision to a film production.
They are deeply involved from pre to post production.

Working Director: Is hired by a producer to direct the shooting of a film. They aren't involved in many of the creative decisions. They are hired to do a job: Direct performance. These are often large productions with huge budgets and Special EFX. Most all TV directing works this way.

Auteur Theory: holds that the director, who oversees all audio and visual elements of the motion picture, is considered the "**author**" of the movie more than the writer of the screenplay

Asst. Director (AD): In charge of managing shooting on set and maintaining shooting schedule. The AD is concerned with the logistical, scheduling and organizational elements of shooting so the Director may focus on the performance and visuals. The AD is responsible to the Producer.

USING THE CAMERA

Objective treatment: *Documents performance*
The 'objective point of view' involves treating the viewer as an observer. Keeping the camera still and observing while the actors perform. Camera doesn't call attention to itself.

Subjective treatment: *Enhances performance with use of camera*
The camera is more actively engaged in the scene through angle, movement or viewpoint. (e.g. when the camera is addressed directly by an actor or when it imitates the viewpoint or movement of a character). We may be shown not only what a character sees, but how they see it. Subjective camera allows the director to enhance the storytelling by manipulating how the scene is filmed.

ON SET DIRECTING APPROACH

Each Director has their own approach to filming. Some are fierce dictators while others are very democratic. The more successful they are the more likely they are to exert personal control over the operations on set. Working directors don't have such control, Auteurs do. All directors possess at least some of all of these qualities to be successful.

Scorsese directing DiCaprio

Dictator vs. Negotiator

The Dictator: (Hitchcock, James Cameron, Fellini)
Strong assertive control. Detailed planning & precise execution.

The Negotiator: (Robert Altman, John Cassavetes)
Allows creative input and improvisation. The production evolves from doing the work together, rather than solely in the mind of the director.

Pragmatic vs. Perfectionist

Pragmatist: (Eastwood, Allen)
Approaches shooting in more relaxed, practical way that trusts others. Less technical and subjective camera use. Less ambitious with camera in favor documenting performance.

Perfectionist: (Fincher, Kubrick, Hitchcock)
Will do whatever it takes for as long as it takes to get exactly what they want. Precise planning and detailed execution. Involved in every aspect of production. Unlimited takes.

"The fact is, you don't know what directing is until the sun is setting and you've got to get five shots and you're only going to get two". ~David Fincher

ON SET DIRECTING APPROACH

Long Takes v Montage: All directors deploy both approaches, as the situation merits
Long Takes: (Inuritu, Cauron)
Relies on a long take in a master shot to capture entire scene. Emphasizes performance of actors who perform lengthy scenes without break. Dependent on a capable cast and crew.
Montage: (most directors)
Relies on shooting scene from multiple angles and constructing scene through editing

Montage vs. Long Takes: Since the shot and the cut are the most basic building blocks of films, it is probably not surprising that two schools of directing emerged that emphasize the two blocks to different degrees. Dir. Sergei Eisenstein wrote that films' meanings are created primarily by montage - or editing that uses cuts to place shots in conversation with one another. Dir. Andre Bazin, on the other hand, emphasized the importance of long takes, where shots last for a long time and keep the elements of a scene in deep focus, letting the viewer choose points of emphasis. The mise-en-scène gains importance in this style of directing.

> **ON DIRECTING…** ~Robert Altman, Dir.
> *"The scene usually dictates it. If I can play a scene in a master shot, I always prefer it. And the actors always prefer it. It's fun to look at on the screen, the actors get a chance to sink their teeth into something substantial, and it's economically helpful. You don't have to spend a lot of time with unnecessary coverage. And the poor actors don't have to do the scene 50 times from every angle. So, if I can shoot a master, it makes a lot of sense for me. But there are certain scenes that just don't work in masters because you need back and forth cutting for them to work or close ups to sell the moment"*

DIRECTING STYLES

Hollywood Style: The defining characteristic of the "Hollywood style" is that it strives to make the audience forget the medium of film altogether. Hollywood style is designed to be invisible. To achieve this, directors will deliberately not call attention to any shot with fancy camera technique but instead use shots and cuts that have become so familiar to film audiences that they no longer announce themselves as techniques at all. For example, we now expect to see dialogue in which cameras behind the shoulders of two speakers record the face of whichever character is speaking, switching back and forth to follow the developing dialogue.

Auteur Theory holds that a film reflects the director's personal creative vision, as if they were the primary "auteur" (the French word for "author"). In spite of the production of the film as part of an industrial process, the auteur's creative voice is distinct enough to shine through studio interference and the collective process. An auteur puts his creative stamp on a production with unique shots, technical innovation and inspired storytelling. An auteur production is distinctly a product of the director and is distinguishable as their film from the consistent use of trademark techniques and devices.

Dir. James Cameron: *"Pick up a camera. Shoot something. No matter how small, no matter how cheesy, no matter whether your friends star in it. Put your name on it as director. Now you're a director. Everything after that you're just negotiating your budget and your fee."*

"A film is - or should be - more like music than like fiction. It should be a progression of moods and feelings." ~Stanley Kubrick Dir.
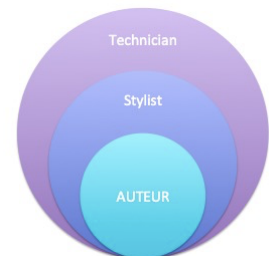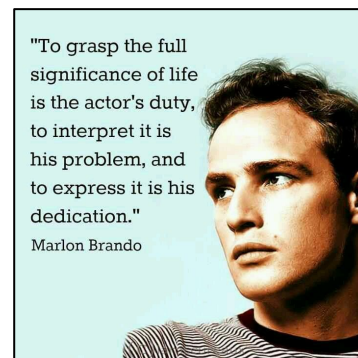
ACTING

Acting is the work of an actor, which is a person in theatre, television, film, who portrays a character. Actors alter their appearance and study their characters to prepare for a role. They research historical characters and completely create fictional ones. It's up to them to interpret the words of the script and bring characters to life on the screen.

Good Acting

1. Screen presence
2. Emotional Integrity
3. Research & Preparation
4. Playing to camera and lighting
5. Listening & reacting
6. Knowing script and character

"To grasp the full significance of life is the actor's duty, to interpret it is his problem, and to express it is his dedication."
Marlon Brando

Screen Acting vs. Theater Acting

Theater acting requires the performance reach everyone in the room. This necessitates projecting the performance large into the theater. Screen acting is the opposite. The camera catches all and will amplify your emotion without being big. Film actors can deliver an internal performance that shows in their face.

> "The **Close Up** is the most powerful tool for an actor to deliver emotional content in a film"
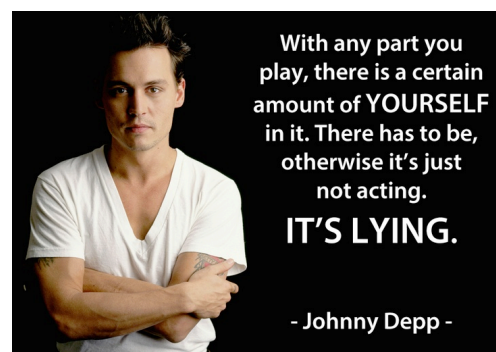
Differences in TV vs. Film acting

Acting for the camera is mostly the same in film vs. TV. Increasingly they use the same cameras. However, TV production is much faster, over a longer period time, and more like 5 day a week job with cameras.

1. Faster production, less set up time, less time for experimentation
2. Influence of audience feedback effects actor's fortunes
3. Actors develop deeper rapport over many years together
4. Long running shows allow for characters to grow, change, evolve

ACTING

The actor is judged by giving a convincing and believable performance. The actor's performance is mediated by particular signs including facial expression, emotion, and vocabulary. All these examples are known as performance signs. Performance signs are simple codes that the audience must decode during the actor's performance. It is the actor's job to deliver those codes effectively to the audience. If the audience does not find the character believable, then the actor has failed in their performance. Like other forms of communication, non-verbal or visual clues are tremendously important. Acting teacher Sanford Meisner once said, **"An ounce of emotion is worth a pound of words."**

With any part you play, there is a certain amount of YOURSELF in it. There has to be, otherwise it's just not acting.

IT'S LYING.

- Johnny Depp -

Screen Test:

A screen test is a filmed audition in which an actor demonstrates their suitability for a role in a film or television show. Screen tests are also utilized to see how wardrobe, make-up, colors, and other accessories may appear on an already cast actor.

Screentest for Joakim Phoenix in The Joker
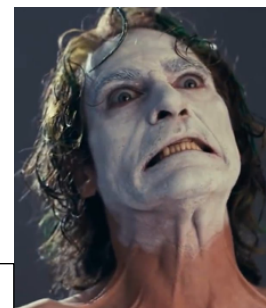
Acting in the 20th century has been greatly influenced by the theories of the Russian director Constantin Stanislavsky. An advocate of ensemble playing, he believed that an actor must strive for absolute psychological identification with the character being portrayed and that this identification is at least as important as mastery of voice projection or body movement. Stanislavsky's theories were popularized in the US by the Group Theatre and later by Lee Strasberg at the Actors' Studio, which produced a generation of extremely naturalistic actors, notably Marlon Brando. The emergence of motion pictures and television has offered unprecedented opportunities for actors, the sensitivity of camera and microphone making subtlety of voice, expression, and movement absolutely essential. The camera will catch all, making interior work very valuable

METHOD ACTING
- Revolutionizes American film acting – becomes dominate style for achieving realism in films, replacing stiff acting of classic Hollywood - where good looks and charm were valued most
- Origin: Russian Director I. Stanislavski brings it to NY theater in 1922
- Grows popular in NY theater in the 30-s 40's – spreads to Hollywood in 50's
- In film acting: camera catches your subtle expressions in close ups
  o In stage acting: actor must project to reach back row
- Proponents: Daniel Day Lewis, Marlon Brando, M. Monroe, De Niro, Christian Bale, Ed Norton, Tom Cruise, Charlize Theron, Jared Leto, Hillary Swank, Michelle Williams, Heath Ledger, more...

Characteristics
- *Improvisation* -– Deviating from the script by responding in the moment
- Emotional Underpinnings of role, Creating the interior life of character
- Complete consumption in role: playing character off camera
- Research of character: history, activities, skills
- Preparing your mind, body with exercises: Changing your body for role
- Sense Memory – Using own memories to call up sensation
- Gives acting a unifying principle and practice – legitimizes training

Lee Strasberg's Method
An actor himself, Lee Strasberg's method was inspired by Stanislavski's system and the Moscow Art Theatre. His "method," derived from Stanislavski, encourages actors magnify and intensify their connection to the material by creating their characters' emotional experiences in their own lives. Students: Al Pacino, Alec Baldwin, Marilyn Monroe, Paul Newman, Angelina Jolie, Scar-Jo

Work for the actor lies essentially in two areas: the ability to consistently create reality and the ability to express that reality.
Lee Strasberg

Other necessary Acting Training
Voice – Training the voice for projection, pronunciation, and enunciation
Movement – Training the body to be expressive, fluid, ready and interesting
Textual interpretation – Analyzing the text to find the character and personality
Specific skills: Dance, Horsemanship, Accents, Athletics, Swordsmanship, Stunts
Acting for the camera – learning to become aware of & utilize camera & lighting
   Hitting your mark : Actors have to be in exact spots to be in focus for shots
   Finding your light: Good actors are aware of the light on their face and use it
   Turning to Camera: Good actors know how to present their face to camera
   Frame Size: Actors must keep performance within size of frame given
   Multiple Takes: Must be able to generate same performance repeatedly

ACTOR CHOICES

Actors make major choices about how to play a character with the director. Sometimes these choices are in response to limitations, research or creative inspiration. They might include choose of voice, accent, props, costume, temperament, under/overplay, movement.

CASTING

Casting Director: Responsible for finding and casting parts with the director's input. They often don't need to audition as they can draw on years of experience with available talent. Agents look to curry the favor of Casting Directors. They can make or break careers.

Auditions are the opportunity for the casting director to find new talent or search for a specific rare type. Actor arrive with something prepared or are asked to do a **cold reading**. They are always filmed. Sometimes a formal **screen test** is made.

- **Typecasting:** Actor types that can come to dominate a career
- **Casting against type:** Casting an actor against their type
- **Miscasting:** Casting the wrong actor for a part
- **Re-casting:** Fixing a casting a mistake with a new actor

"Plastic surgery is fine for people who want that, if it makes them feel better about who they are. But, it makes actors seem like fantasy figures for a fantasy world. Acting is about being real, being honest. "
~Kate Winslet

PERSONA

Person is the personality of a famous actor known to the audience. It becomes important in casting because the audience arrives to the film with preconceived ideas about any character played by a known actor. This can be used by a casting director and agents

"An actor known to the audience saves 20 minutes of screen time" ~Alfred Hitchcock

ACTOR TYPES

-**Leading Actors**: Attractive lead types that carry a film
-**Character Actors:** Smaller, more unique roles
-**Underplaying** a subtle performance in a role
-**Overacting** a role with loud, dominate performances
-**Personality:** Charismatic actors who play themselves
-**Biopic Roles:** Playing a real person

Typecasting is an interesting thing because, in a way, if you're good at something, you're going to work at that thing. In other ways, you constantly have to change people's opinion of you as one thing, especially if you want to play different roles. You have to shatter that image sometimes.

— Aaron Tveit —

Double & Stand Ins

Many mundane or dangerous activities are performed by doubles and stand ins. This keeps the actors fresh and away from potential injury. If an actor is injured it could cripple a production. Doubles must be the same size, shape and coloration of the actor they double.
Stand Ins: Body double who stand in for actors during lighting
Body Doubles: Are used for long shots when the face and acting are seen
Stunt Doubles: Do the dangerous and skilled actions of a character
Stunt-person: Trained professional who performs daring acts, in the place of actors in a movie

Background action: Background is the people that are extras in the background. They don't have lines. When 'background action' is called, they do their business silently in the background
Hair and makeup ready: When an actor have gone through hair and make-up and is ready to shoot, standing by. Get there could take hours in the make up chair.

EDITING

The film editor works with the raw footage, selecting shots and combining them into sequences to create a finished motion picture. On its most fundamental level, film editing is the art, technique, and practice of assembling shots into a coherent sequence. Film editing is described as an art or skill, the **only art that is unique to cinema**, separating filmmaking from other art forms that preceded it, although there are close parallels to the editing process in other art forms like poetry or novel writing. Film editing is often referred to as the "invisible art" because when it is well practiced, the viewer can become so engaged that he or she is not even aware of the editor's work.

The job of an editor isn't simply to mechanically put pieces of a film together, cut off film slates, or edit dialogue scenes. A film editor must creatively work with the layers of images, story, dialogue, music, pacing, as well as the actors' performances to effectively "re-imagine" and even rewrite the film to craft a cohesive whole. Editors usually play a dynamic role in the making of a film.

CREW

Editor: The editor has the prime responsibility of making sense of the footage. They arrange it in a way that makes narrative sense and create a well-paced flow to the film. Creating pace, rhythm, drama.

Editing Staff: Duties shared by a team

BASIC EDITS

1. Cut: Abrupt change of shot
2. Dissolve: 2 shots blend
3. Fade: Shot out or in
4. Wipe: Next shot wipes over

"*A director shouldn't cut his/her own film because of this: objectivity. As a director, you have none. An editor comes to the film fresh, without attachment to shots or scenes. They can see the film objectively and make the best of what is available to edit.*

Cut on Action: As character or object moves on screen, eyes start to follow. Cutting on action 'hides' cut in the motion already on screen

Film Pacing

Pacing is the speed at which the plot moves and can be determined by the speed of camera shots, length of dialogue and movement. It's made up of absolutely everything, and you want to get a balanced pace and a consistent rhythm to ensure your movie moves smoothly.

What makes one film feel fast and fun, and another slow and laborious? It's more than simply the number of cuts or the time between them. Pacing is something practical, as well as something intangible, that informs how audiences view a film and keep up with the story on the screen.

Pace: cut rate
  Slower: Builds tensions, allows audience to really study performance.
  Faster: heightens excitement, attention and stimulates viewer eyes

Cutting Rhythm: is established by the duration of the shots that make up a scene. Lengthening or shortening the duration of the shots establishes a rhythmic pattern that can complement or contrast with the internal rhythm and content of a scene or sequence. Can also match up to music

"All filmmaking is just gathering footage to edit"
~Stanley Kubrick

Continuity editing in 'Psycho'

CONTINUITY / INVISIBLE EDITING: This is the omniscient style of the realist feature films developed in Hollywood. The vast majority of narrative films are now edited in this way. The cuts are intended to be unobtrusive except for special dramatic shots. It supports rather than dominates the narrative: the story and the behavior of its characters are the center of attention. The technique gives the impression that the edits are always required, are motivated by the events in the 'reality', that the camera is recording rather than the result of a desire to tell a story in a particular way. The editing isn't really 'invisible', but the conventions have become so familiar to <u>audiences</u> that they no longer notice.

CONVENTIONS OF CONTINUITY EDITING

- **Linear narratives**: Events proceed in chronological order from beginning to end
- **180-degree rule:** is a basic film guideline that states that two characters in the same scene should always have the same left/right relationship to each other, so the audience never gets confused about the positions of the characters. If you were to diagram a scene and drew a line between the two characters, the camera would always be on one side of the line. All shots of the people must be taken from the same side of the line.
- **Face-to-Face and dialogue scenes are shot over the shoulder.** Most Hollywood film use over the shoulder shots for continuity and reactions.
- **Eyeline match:** Character's eyelines must appear to match each other when cutting between two shots. The eyelines must appear to line up or the audience will be confused.
- **Match cut:** Framing shots so succeeding shots match each other in some way. This hides the edit and keeps the audience looking at the same place in the frame. In Alfred Hitchcock's Psycho, for example, the camera cuts from Marion Crane's eye to the shower drain. The circumference and location in the frame of the two circles are identical.

OTHER EDITING TECHNIQUES

PARALLEL EDITING/CROSS-CUTTING. An intercut sequence of shots that change back and forth between one scene and another. Two distinct but related events seem to be happening at approximately the same time. A chase is a good example. Each scene serves as a cutaway for the other. Adds tension and excitement to dramatic action.

POINT-OF-VIEW (POV) SHOT: A shot which represents what a character is looking at. It is seen more or less from his/her perspective and thus often increases the viewer's emotional identification with that character. A POV shot usually follows a shot of the person (whose view it represents) looking off-screen. This set up is often referred to as "motivated POV."

JUXTAPOSITION: Placing 2 shots next to each other to create meaning through editing.
Ex: Showing a character thinking, then cutting to an image of what they are thinking about.

Film Editing – Splicing prints together

The initial editing of all films was done with a positive copy of the film negative called a film workprint by physically cutting and pasting together pieces of film. Strips of footage would be hand cut and attached together with tape and then later in time, glue. Editors were very precise; if they made a wrong cut or needed a fresh positive print, it cost them money for the lab to reprint the footage and push the editing process back farther. With the invention of a splicer and threading machine with a viewer such as a Moviola, or "flatbed" machine the editing process sped up a little bit and cut came out more precise.
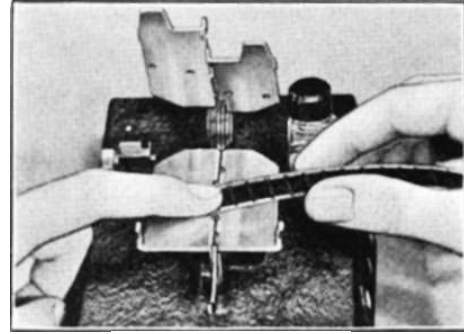
Film Splicer

Digital Editing Systems

Today, nearly all films are edited digitally (on systems such as **Avid, Final Cut Pro or Premiere Pro**) and bypass the film positive workprint altogether. With digital editing, editors can experiment freely with the footage completely transferred to a computer hard drive. In other words, you can work on whichever clip you want in any order. It doesn't matter if it lands in the beginning, middle, or end.

Digital editing file for a movie

Digital Editing Suite

Digital Editing greatly improved the speed of editing and the ability experiment. The entire film can be rearranged in a day of work.

- CGI and digital effects can easily be added to digitally editing movies
- Digital Footage can be altered: Color, Size, slow motion, directions of action, and mistakes can be erased or covered over.
- Digitally adding to footage, things not filmed
- Files can easily be shared and worked on separately by multiple editors

The Life of a Movie

- Sometimes films are test screened before an audience for their response
- Sometimes different endings are created and tested
- Sometimes an alternative edit is made for foreign markets
- Sometimes an edit for broadcast TV is made.
- Sometimes an Extended Cut is made with deleted footage, if the film is successful
- Sometimes a Director's Cut is made by the director if they're dissatisfied with studio edit or if there is a chance for profit

  "Movies become art after editing. Instead of just reproducing reality, they juxtapose images of it. That implies expression; that's art." ~Alejandro Gonzalez Iñárritu

POST-PRODUCTION PROCESS
1. While a film is shot, it is being edited
2. The best takes are chosen for
       performance & emotion
3. Picture and sound are synched
4. Basic assembly edit – Dialogue only
5. Rough Cut – reshoots may be needed
6. Fine Cut – Some Sound added
7. CGI added as completed
6. Picture Lock
7. Sound editing
8. Sound mixing
9. Final Cut: The final version of the film

THE FILM EDITOR MUST ALWAYS:
1. Watch every frame of raw footage. At least twice. Then start.
2. Nurture the relationship with a Director. It's sacred.
3. Find any shot instantly. Organization is paramount.
4. Factor in extra time for renders / exports / errors / crashes.
5. Attempt edits that shouldn't work. You'll be surprised.
6. Spend more time on audio. It is the glue of your edit.
7. Cut for the scene but always in context to the whole film.

- In the US, under Director's Guild rules, directors receive a minimum of 10 weeks from completion of principal photography to prepare their 1st cut.
- The director and the editor go over the entire movie in great detail; scenes and shots are re-ordered, removed, shortened and otherwise tweaked. Often it is discovered that there are plot holes, missing shots or even missing segments that might require that new scenes be filmed.

Edward Dmytryk's Rules for editing……
1. *NEVER* make a cut without a positive reason.
2. When undecided, cut *long* rather than short.
3. Whenever possible cut on action/movement
4. The 'fresh' is preferable to the 'stale'
5. All scenes should begin & end with action

Basic Editing Sequence
- Establishing Shot
- Master Shot
- Over the shoulder shots
- Close ups
- Back to Master shot

PUT YOURSELF IN THE PLACE OF THE AUDIENCE
1) What is the audience going to be thinking at any particular moment?
2) Where are they going to be looking?
3) What do you want to them to think about?
4) What do you want them to feel?

Final Cut is the right to have last say in finishing a film.
- Only directors of high stature or commercial appeal get Final Cut
- Tarantino, Nolan, Scorsese, Kubrick, Spielberg, Woody Allen, Terrence Mallick
- Otherwise the people who put up the money own the film and have final say. The Studio or independent financers.
- **Run Time:** Film Length is generally agreed upon prior btw director and producers
- Anything over 2 hours has to be approved because it affects how the film can be exhibited.
- Most US films come in around 100 minutes.

Director's Cut
A version of a motion picture that is edited according to the director's wishes and that usually includes scenes cut from the version created for general distribution. This is done for the director to correct mistakes he found in final edit or to generate revenue for a popular film. Fans often refer the Director's Cut to the theatrical release which is often more commercially geared.
Other Cuts: Broadcast TV, Foreign Markets, Pay per view, Airlines

Editing Techniques & Terms
·

BOOKENDING: Beginning & ending the film with scenes of similar location, actions or ideas

CUT: Sudden change of shot from one viewpoint or location to another. There is always a reason for a cut, and you should ask yourself what the reason is.
    1. Change the scene   2. Compress time
    3. Vary the point of view of the scene. (Move from Master to Close up)

   MATCHED CUT: A familiar relationship between the shots makes the change smoother
    1. Continuity of direction
    2. Similar center of attention in the frame
    3. On action – Cut on action and join shots by that action

CUTTING RATE: Rate of cutting can speed up or slowdown action. Frequent cuts may be used as deliberate interruptions to shock, surprise or emphasize.

CUTTING RHYTHM: A cutting rhythm may be progressively shortened to increase tension. Cutting rhythm may create an exciting, lyrical or staccato effect in the viewer.

CUTAWAY: A bridging shot between two shots of the same subject. It represents a secondary activity occurring at the same time as the main action. It may be used to avoid the technical ugliness of a 'jump cut'. It is often used to shortcut the passing of time.

CONTINUITY: Seamless realistic flow of time and space created by an Editor in a film

DISSOLVE: A dissolve involves fading out one picture while fading up another over it. The images merge briefly before the new shots take over. A slow dissolve usually suggests the passage of time

FADE: Gradual transition from a shot to black. Can be a fade up from black or down to black
A slow fade-in is a quiet introduction to a scene; a slow fade-out is a peaceful ending.

JUMP CUT: Abrupt switch from one shot to another, used deliberately to make a dramatic point. A jarring edit that breaks continuity.

INSERT/INSERT SHOT: A bridging close-up shot inserted into the larger context, offering an essential detail of the scene. Or reshooting of the action with a different shot size or angle

REACTION SHOT: Any shot in which a participant reacts to action that has just occurred.

SUPERIMPOSITIONS: Two of more images placed directly over each other (e.g. and eye and a camera lens to create a visual metaphor).

SOUND BLEED: When sound from one scene spills or bleeds into another

SPLIT SCREEN: The division of the screen into parts showing several images at once. Can convey excitement, or be used to compare actions/words of characters

STOCK FOOTAGE: Common or iconic existing footage, used to save money or evoke history

WIPE: An optical effect marking a transition between two shots. It appears to supplant an image by wiping it off the screen.

"Movies are not finished. They are abandoned. A movie is never finished." – Louis Leterrier

SOUND

Sound is arguably on par with the visuals as the most important element to be able to manipulate and control during production and post-production. Too often filmmakers focus all of their attention on video footage and ignore the quality of their sound. Interestingly enough, audiences seem to be more annoyed by poor quality that by poor cinematography.

> *"Human beings are very good at interpreting sound. Right back to when our prehistoric selves heard a twig snap in a forest and thought I'm dead"*

Films are produced using human voices, music and sound effects. These sounds are crucial for a film to feel realistic for the audience. Sound and dialogue must perfectly sync with the actions in a film without delay and must sound the way they look. If a sound doesn't quite match the action on screen, the action itself isn't nearly as believable

"Sound is 51% of a film" ~Alfred Hitchcock

CATEGORIES OF SOUND

Diegetic sound: Sound that has its source in the narrative world of the film, whose characters are presumed to be able to hear it. (Dialogue, traffic noise, room noise)

Non-diegetic sound: Sound that does not have an identifiable source in the characters' world and that consequently the characters cannot hear (Music, narration)

TYPES OF SOUND IN FILM

Dialogue: The most essential part. The words the actors speak from the script.

Voice-over: Voice recorded separately and added over visuals in post. Can be narration or recorded message or phone call.

ADR: Studio re -recordings of dialogue, done to fix production sound

Foley: Dubbed in sounds made incidentally by actors on a set like walking

Sound effects (SFX). Any sound from any source other than synchronized dialogue, narration or music. Dubbed-in sound effects can add to the illusion of reality: a stage- set door may gain from the addition of the sound of a creaking.

Music. Music helps to establish a sense of the pace of the accompanying scene. The rhythm of music usually dictates the rhythm of the cuts. The emotional coloring of the music also reinforces the mood of the scene.

Wild sound: Sound recorded on set of vehicles, devices or environments needed in post

Silence. The juxtaposition of an image and silence can frustrate expectations, provoke odd, self-conscious responses, intensify our attention, make us apprehensive, or make us feel dissociated from reality.

PRE-PRODUCTION - Prep

Creative meetings – Depending on film, Director will meet with **SD** to plan soundscape. This is especially important for Sci-Fi, Superhero or any film wholly creating unique sounds.
Scouting locations for potential issues for getting good sound: Echoes, flightpaths, noises
Music Licensing: Specific songs desired for the film must be licensed for a fee
Songwriting: A song might be commissioned from an artist
Sound collection: Sound editor may begin collecting and creating sounds if project is big

PRODUCTION SOUND

Sound crew on a film is relatively small at 2-3. They are responsible for recording dialogue, rom tone and any wild sound needed. Sound is recorded live to capture the best performance from the actor in the moment. Some film industries, like the Italians, dub all their dialogue in post. Recording sound on set cost more time and money but produces the best dramatic effects.

Sound Mixer on set

Production Crew

Production mixer: The soundman on the production set
Boom operator: Positions boom over actors to record sound during filming
Sound PA: Gopher, batteries, records

Microphones Types

Omni directional – Collects sound in all directions
Bi Directional – Collects sound in 2 opposite directions
Shotgun Mic – Directional mic. Standard mic used.
Lavaliers – Radio Mic hidden on actor body

Gear

Mixer, Equalizer, Headphones
Boom Pole, Wind screens
Wires, Gadget, tape

Remember: Sound and Picture are recorded separately and synched in the editing process! This is why a clapboard or slate is used. The snap of the clapboard before every shot, allows sound and picture to be easily synched.
Quiet! Film crews must stop working once film commences. Any rustling sound will be picked up and potentially ruin a take.

THE MASTERS SPEAKS: Walter Murch – the Great sound designer says….

- Emotion - Does the cut reflect what the audience should be feeling at that moment?
- Story - Does the cut advance the story?
- Rhythm - Does the cut occur "at a moment that is rhythmically interesting and 'right'"/
- Eye-trace - Does the cut pay respect to the audience's focus of interest within the frame"
- 2D plane of the screen - Does the cut respect the 180-degree rule?
- 3D space of action - Is cut true to the physical/spatial relationships within the scene?

POST PRODUCTION

Post-Production is the stage after production when the filming is wrapped and the editing of the visual and audio materials begins. Post-Production refers to all of the tasks associated with adding music, dubbing, sound effects, just to name a few.

Stages of Sound Post-Production
1. Sound and picture synched
2. ADR and Foley done in post
3. Music composed or found for scenes
4. Sounds found and edited
5. Picture Lock
6. Sounds edited and synched to picture
7. Sound Mix
8. Sound Mastering

CREW

Sound Designer (SD): The individual responsible for planning and directing the overall sound of a film through to the final mix. **Sound Designers** are responsible for providing any required sounds to accompany screen action. They work closely with the editor and director to create original sound elements. Sounds must be found, modified, edited in, and mixed. In many films, all sound that is not dialogue are added by the sound designer. From footsteps to wind blowing, to gun shots. All sound in an animated film, and nearly all in Sci Fi and War films. The sound designer builds the aural landscape of war and alien societies.

Sound Editor: Carefully places the sounds in the mix to synch with the visuals making them

Sound mixer: Mixes final edit so that the sound levels are correct

Sound Editing

When you hear "sound editing," you get the impression that this means piecing a recording together. But sound editing is actually the creation of the sounds in the first place. Think of sound editing more along the lines of sound design. It's creating the sounds that the film needs and editing them into place in the Soundtrack

Sound Mixing: An important stage in the postproduction of a film that takes place after the image track, including the credits, is complete; the process by which all the elements of the soundtrack, are combined and adjusted; also called re-recording.

Sound Mastering: The final sweetening of the soundtrack once film is complete. Normalize all sound into cohesive whole

Soundtracks

1. The soundtrack is where sounds are edited in place and tweaked to sound realistic to the images on the screen. The soundtrack is edited on a computer by the **Sound Editor**
2. **Soundtrack Album** collection of music from a movie, released for sale

Soundtrack Elements

Production Sound: Dialogue of actors

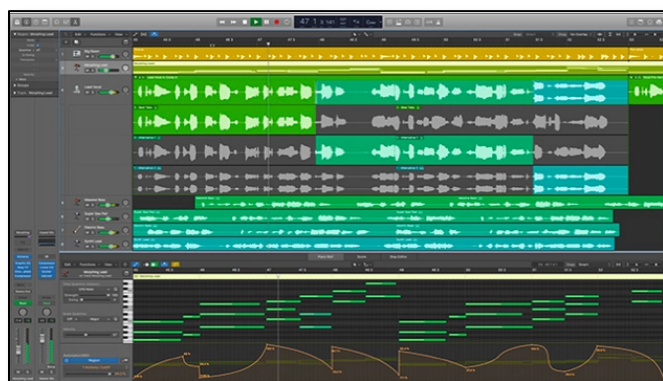**Voice Over**: Voice tracks recorded in post

ADR: Studio re -recordings of dialogue to fix production sound

Foley: incidental sound of actors on set

Sound EFX: explosions, gunfire, vehicles, etc.

Score: Musical accompaniment and songs

Environmental sounds: Added to lend realism to scene

"Sound is what truly convinces the mind it is in a place, in other words hearing is believing" Jesse Schell

TERMS

ADR: Automated dialogue replacement, a widely used postproduction process in which actors watch the film scene and re-record their lines cleanly in a studio -to be mixed into the soundtrack

Boom: A long pole used to hold a microphone above the actors to capture sound while remaining outside the frame.

Clapboard: A device used to record shot and scene number that is snapped before each take. Its sound is used to synchronize the sound recordings and camera images.

Foley artist: A member of the sound crew who generates live synchronized sound effects such as footsteps, the rustle of clothing, or a key turning in a lock, while watching the projected film.

Mix: The combination by the sound mixer of separate soundtracks into a single master track that will be transferred onto the film print together with the image track to which it is synchronized.

Off screen sound: describes sound that does not have a visible onscreen source

Room tone: The aural properties of a location that are recorded and then mixed in with dialogue and other tracks to achieve a more realistic sound.

Sound Bleed. Adding to continuity through sound, by running sound from one shot across a cut to another shot to make the action seem uninterrupted

Sound perspective: Sounds come from different places and have unique qualities depending on location. Making those sound match the picture on the screen is key. How would a character hear from their location on screen?

Stinger: Sound that forces the audience to notice the significance of something onscreen, such as the ominous chord struck when the villain appears.

Voiceover: A voice whose source is neither visible in the frame nor implied to be offscreen; it typically narrates the film's images, such as in a flashback or the commentary in a documentary film.

Wild Sound: Sound recorded of environmental or machine sounds separately from the visuals with which it is shown. For example: crickets, waves

MUSIC IN FILM

Music in film serves several functions. Among them, it helps shape emotional responses, creates a rhythm to scenes and segments, and comments on the action. Music is often crucial to the experience of a scene and, in some cases, becomes as iconic as the movies themselves. But over the last century of union between motion pictures and music, this relationship has matured and strengthened such that the supporting role of music in film is not seen as peripheral by great filmmakers, but as critically important. This has led cinematic greats like Martin Scorsese to say *"Music and film are inseparable. They always have been and always will be."*

Score

A film score refers to the original music that accompanies a film. In most cases, movie music is written by a film composer hired for the production. The movie score heightens the film's emotion, creating an aural mood for each scene, along with sound effects and dialogue.

Original Score: when a composer creates their own work independently of events in the movie
Underscore: music composed specifically to accompany dialogue and sound effects and specifically cued

Composer

A film composer writes the score, which is the sum of all the original music going into a film. They'll demo pieces of the score regularly to the film's creative team for feedback on how it's fitting into the scene. Film composers are also responsible for the recording of the film score.

Found music is music recorded in the past and found by a Music Supervisor and used in a film scene. The music can bring tremendous meaning and association to the scene, often acquired from previous experience with the song. Filmmakers will use familiar found music to play on those associations and enhance a scene's impact.

Music Supervisor: The music supervisor is the head of the music department on a film or television show, and they select and license music for the production.
Music Licensing: Fess paid to use music in a film. Can be very expensive for hits

WHAT ARE THE FUNCTIONS OF FILM MUSIC?

1. Commenting

Music can put a judgement on certain movie scenes, it can state that a certain battle scene is heroic, a certain dialogue is sad etc. In the early days of film music, the function of the music was most of the time to comment on the images.

2. Illustrating Movement

Another function that feels rather old fashioned and comedic. Accenting with the music every movement seen on screen is called mickey-mousing. It can be great in slapstick moments and when done well even in dramatic ones

3. Create Atmosphere

This is one of the strongest functions of music in the movies. It can set the tone of the movie. Just by the way the score comes in for the first time in the movie makes it possible to know the genre and the "level of drama" of the movie.

4. Portray Emotions

Another very strong function. Music can serve the movie by getting into the emotions of the characters. A face with a neutral expression can be pushed into "feeling" many different things just by what kind of music is used. It easily evokes emotions with the audience and can be very manipulative

5. Time/Period References

Music can also work very well to establish a certain time or period. Music that sounds very baroque will put us back into the 18th century.

6. Parody

Music can influence very strongly whether we find a scene to be serious or laughable. It can use this ability to create fantastic parodies of characters or situations in the movie. One very simple example would be combining violent action with silly music

"I always shoot my movies with score as part of the dialogue. People don't think about it that way, but music is actually dialogue. Music can be one of the final characters in the film." - Author: Ridley Scott

PRODUCING

Producer

A film producer is a person who creates the film from the ground up. Either employed by a production company or working independently, producers plan and coordinate various aspects of film production, such as selecting the script; coordinating writing, directing, editing, arranging financing and distribution.

The Producer is a dreamer, a visionary, a businessman who wakes up one day and says, "I have an idea". He/she then takes that idea, gets the treatment, gets the script, attaches actors, gets a budget, and brings it to, or partners with someone for, financing. Then he/she oversees the shoot, the edit, selects a festival and, hopefully negotiates with distributors.

Here's what that entails:
1. Conceiving the movie's premise or securing the rights to a movie's source material script or book to be adapted or someone's life rights
2. Budget/Financing – Most important
3. If there's no script, hiring a screenwriter and then working with that writer though a development process, which might mean more writers hired.
4. When the script is ready, hiring the creative team — which includes the director and department heads.
5. Once filming begins, supervising the day-to-day operations on set.
6. And when the film is in post-production, working with the creative team on that end as well as people on the business side, focused on marketing and distributing

Types of Producers – *There are multiple Producers on any film. It's a lot of work*
1. **Producer:** Manages entire production, budget, creative,
2. **Executive Producers:** Money & Contacts, Ent. Lawyer
3. **Co Producer:** Financing, Distribution
4. **Associate Producers:** Honorary, Connections, Favors
5. **Line Producer:** Oversees production. Makes film with crew and director.

Production Goals
1. Successfully shoot and record script to director's satisfaction.
2. Safety
3. Minimize expenses
    a. Cutting deals with local merchants and governments
    b. Minimizing overages and payroll expenses by careful planning
    c. Cheap out when possible
4. Maintain shooting schedule: Cutting unnecessary scenes or limiting takes to expedite production
5. Avoid safety, union and legal entanglements by abiding by the laws and only cheating when ensured not to get caught
6. Satisfy Production Schedule contract to earn bonuses (Producer)
7. Satisfy Insurance requirements for completion timing

Financing: Financing is the most crucial aspect of any film project because the production team needs funding to pay for every step of the filmmaking process. Securing funding for a film project can be an arduous task for filmmakers, but there are many viable financing options available to pursue: 1. Studio 2. Independent 3. Government Grants

PRODUCER'S DUTIES

DEVELOPMENT
1. Starts with an idea. A desire to see a story told. Or just to make money
2. Secure rights to story, or develop ideas into a script
3. Financing: through a **Studio**, or **Independently** with private investors
4. Get Director and possibly actor attached to project to attract money

PRE - PRODUCTION

Legalities
1. Creative Meetings
2. Production Insurance
3. Location contracts
4. Crew contracts
5. Set up Production office
6. Production Accounts
7. Script breakdown

Logistics
1. Shooting schedule
2. Scouting
3. Scouting Locations
4. Getting Equipment
5. Hiring
6. Production Office
7. Set Construction

Creative
1. Script revisions
2. Casting, Contracts
3. Selecting creatives
4. Themes, Tone, Mood
5. Production Design
6. Camera tests
7. Rehearsals

PRODUCTION

Legalities
1. Shooting permits
2. Police for security & street closure
3. Safety personnel, Medic
4. Union rules on set
5. Parking permits for crew trucks
6. Production Insurance
7. Production reports

Logistics
1. Production expenses
2. Gear rental
3. Operational budget
4. Craft services – feeding crew
5. Transportation for gear, crew, actors
6. Production Office
7. Petty Cash/Production supplies

POST - PRODUCTION

Legalities
1. Fulfilling production contract
2. Distribution contracts
3. Submit film for rating
4. Register film
5. Film Credits, tiles

Logistics
1. Oversee post-production
2. Return all rented gear
3. Marketing
4. Complete finishing and mastering
5. Pay out all contracts

PRE PRODUCTION

Script Breakdown: is an important filmmaking process that allows you to identify all the script elements needed to prep, schedule, and budget a film production. A breakdown happens at a scene level. The Producer will breakdown each scene, until a full, start-to-finish script breakdown is completed. This determines technical & creative requirements for each department.

BUDGETING – Film productions have detailed budgets to keep expenses controlled. Investors want to know the film is operating on budget and on schedule.

<table>
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Goals of Production
1. Successfully shoot and record script to Director's satisfaction.
2. Stay within Budget by: Minimizing expenses
   1. A. Cutting deals with local merchants and governments
   2. B. Minimizing overages and payroll expenses by careful planning
   3. C. Cheap out when possible
3. Maintain shooting schedule: Cut scenes or limiting takes to expedite
4. Avoid safety, union and legal entanglements by abiding by the laws and only cheating when ensured not to get caught
5. Satisfy Production Schedule contract to earn bonuses (Producer)

</td><td>

Good
Fast
Cheap

</td></tr>
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Considerations for Shooting Schedule

1. **Budget!**
2. **Shooting Schedule!**
3. Daylight: Continuity must match
4. Number of set ups?
5. Lighting: How long to set up lighting?
6. Changing locations? How long to relocate?
7. Location rules, Neighborhood rules
8. Unions rules–Overtime? Turn around?
9. Hair/Makeup: Time? Continuity?
10. Actor availability: schedules & contracts
11. Stunt/Effects prep: Safety? Reset time?
12. Difficulty: Hardest shots first
13. Performance? What is being asked of Actor?
14. Continuity? Has character aged? Changed?
15. Finish Shooting before you detonate any sets

Assistant Director

One of the most misunderstood positions on set. The AD is not really an assistant to the director, they have others for that. The AD runs the set and keeps things on point and on schedule. They get to worry about the logistics of filming while directors focus on the artistic side.

Responsibilities

1. Shooting schedule
2. Runs the set. Direct crew
3. Maintains order on set - Calls quiet on the set
4. Manages extras and Production Assistants (PAs)
5. Petty cash
6. Helps make productions decision from a practical POV
7. The central planner and minder on set
8. Safety and Transportation
9. Creates Call Sheet/Production report:

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Call Sheet
Detailed information on the next days shooting schedule, props needed, call times for cast and crew.

</td><td>

Production Report
1. Full accounting of what was accomplished daily
2. Goes to Line Producer, Producer, payroll, studio
3. **Final legal document** of the days shooting.

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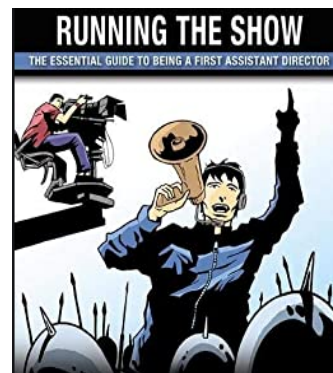
POST PRODUCTION

The post-production phase of creating a film takes longer than the actual shooting of the film and can take several months to complete because it includes editing, color correction, and the addition of music and sound. The process of editing a movie is also seen as the second directing because through post-production it is possible to change the intention of the movie. Furthermore, through the use of color grading tools and the addition of music and sound, the atmosphere of the movie can be heavily influenced.

Post-production supervisor is responsible for supervising the post-production process: pulling the final project together, making sure deadlines are met, overseeing reshoots and visual effects, editing, printing, delivery, and maintaining communication between producers, editors, and companies work has been outsourced to like film labs, FX studios, etc. Simply put, the post-production supervisor is the one who ties it all together down.

Elements to Combine:
1. Picture from:
   a. 1st Unit
   b. 2nd Unit
   c. CGI/Special EFX Unit
2. Sound edited
   a. Foley
   b. ADR
   c. Sound effects
   d. Dialogue
   e. Music
3. Sound mixed
4. Color correction
5. Titles & Credits

Production budgets of 5,713 films released domestically, 1999-2018
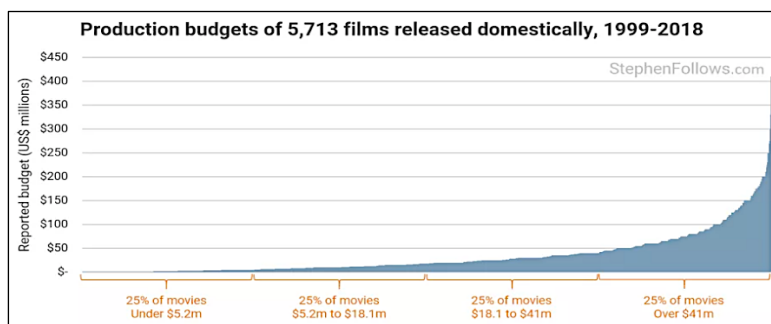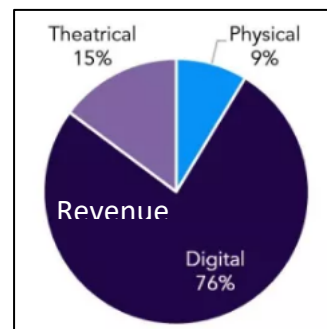
FILM MARKETING

Film marketing is essentially the activities and strategies filmmakers use to promote and bring in audiences for their films. Film marketing is like storytelling. The marketer's job should be to spark interest and to engage and connect with new audiences all over the world. When and where to release the film are crucial. Much like directing and cinematography, film marketing is a major determining factor for the success of a film. Without it, no one will see it.

BOX OFFICE

Hollywood Box Office has faced many challenges in recent years: Streaming, Covid, declining audiences and changing entertainment tastes have all reduced revenues. Hollywood has turned to youth oriented blockbusters and big marketing campaigns to bolster ticket sales.
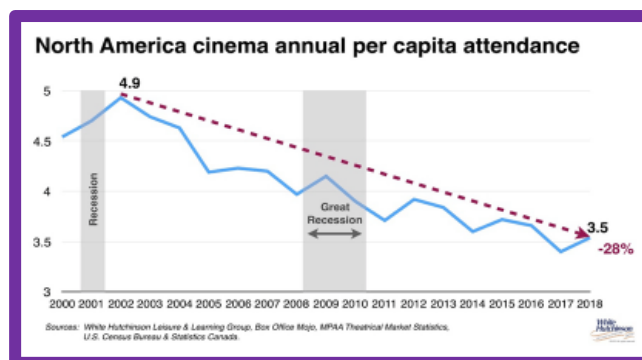
APPENDIX 1

Case Studies

Film Details and Analysis

Adaptation 2002
Grand Budapest Hotel 2014
Birdman 2014
Y Tu Mama Tambien 2001
Everything, Everywhere, All at Once 2022

Adaptation 2002
## Dir. Spike Jonze
Screenplay: Charlie Kaufman

Cast
Nicolas Cage = Charlie/Donald Kaufman - Protagonist
Meryl Streep = Susan Orleans – Supporting Character
Chris Cooper = John Larouche – Foil/Antagonist?

Plot Summary
Screenwriter Charlie Kaufman's (Cage) attempts to adapt Susan Orleans's (Streep) non-fiction book The Orchid Thief, which is the story of John Laroche (Cooper), a plant dealer. As Charlie struggles to adapt the book he turns to ridiculous means to break his block, including enlisting the aid of his ne'er do well twin brother. Charlie Kaufman is the real life screenwriter of Adaptation.
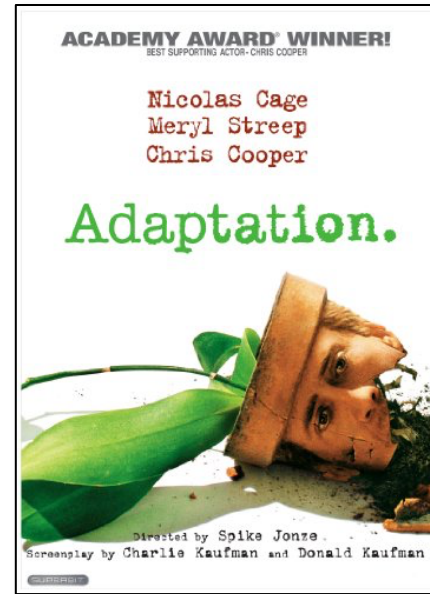
It is about a screenwriter who is trying to write something original, in a day and age when everything has been done so many times, even originality seems to have become clichéd. He has a further problem, which is that he can't get out of his own head. And he is neurotic. He is hired by a major motion picture studio to do something almost impossible: write an adaptation of a non-fiction book about orchids so that it can be a regular Hollywood film. It sounds like a stupid thing for a studio to hire a writer to do, but of course, that's exactly what the Studio did with this film.

Notes
1. This film received an Oscar nomination for "Best Adapted Screenplay," even though the film is not actually an adaptation of "The Orchid Thief", but rather a fictionalized account of an attempt to adapt the book into film.
2. The credits include Donald Kaufman as the co-writer. He is a featured as a character in the movie, and the movie is dedicated "In loving memory" of Donald. But Donald is just a fictional character.
3. To portray John Laroche, Chris Cooper grew out his hair, shed weight and used a prosthesis to create the illusion of a toothless mouth. Director Spike Jonze granted Cooper's request for numerous takes so he could find the right tone for the eccentric character.
4. The character of Robert McKee, played by Brian Cox, is a real script guru, Robert McKee

Teacher Notes
Setting: Hollywood, Los Angeles, New York, Florida
Structure: 3 Act Heroes Journey w/ flashbacks, also Spiral: turns in on itself, ending where it began
Hero: Unlikely Hero, Reluctant Hero
Goals & Conflict: Overcome internal struggle, Finish script to succeed in the end, Seeking love
Genre: Comedy, Drama, Movie about making movies
Themes: Love and acceptance, learning to overcome obstacles, Growing as person
Tone: Comedic, Neurotic, Romantic, Sarcastic look at Hollywood
Screenplay: First person and omniscient perspective with VO, internal monologue a MacGuffin
Dialogue: Witty, emotional, analytical, a lot of Voice over and internal thoughts
Award Nominations: Supporting Actress, Lead Actor, Adapted screenplay
Award win: Best supporting actor: Chris Cooper

The Story Structure is Circular

The circular, subtle brilliance of Adaptation can all be found in one brief moment. Screenwriter Charlie Kaufman (Nicolas Cage) has swallowed his pride and decided to attend a script writing seminar hosted by the irascible Robert McKee (Brian Cox). As Kaufman sits in the audience, sweating, panicking about the script he can't finish, we hear his rambling Voice Over narration:

"What the fuck am I doing here? It's my weakness, my ultimate lack of conviction that brings me here. Easy answers. Shortcuts to success. And here I am, because my jaunt into the abyss brought me nothing. But isn't that the risk one takes for attempting something new? I'll leave here right now…"

Then, mid-flow, Kaufman's train of thought is interrupted by McKee, yelling passionately about the mechanics of screenwriting from the stage.

"…but God help you if you use voice-over in your work, my friends!" McKee scolds, his zealous face lit up by an overhead projector. *"God help you! It's flaccid, sloppy writing. Any idiot could write voice-over narration to explain the thoughts of a character."*

INT. L.A. BUSINESS LUNCH RESTAURANT - MIDDAY

Kaufman, wearing his purple sweater sans tags, sits with Valerie, an attractive woman in wire-rim glasses. They pick at salads.

```
                KAUFMAN
Oh.  Well... I like to let my work
evolve, so I'd want to go into it with
sort of open-ended kind of... and also
not force it into a typical movie form.

                VALERIE
Oh.  That sounds interesting... what
you're saying.  I mean, I'm intrigued.

                KAUFMAN
     (blurting)
It's just, I don't want to ruin it by
making it a Hollywood product.  Like, an
orchid heist movie or something.
                (MORE)
                KAUFMAN (cont'd)
Or changing the orchids into poppies and
turning it into a movie about drug
running.  Y'know?  Why can't there be a
movie simply about flowers?  That's all.

                VALERIE
That's what we're thinking.  Definitely.

                KAUFMAN
Like, I don't want to cram in sex, or car
chases, or guns.  Or characters learning
profound life lessons.  Or growing or
coming to like each other or overcoming
obstacles to succeed in the end.  Y'know?
The book isn't like that.  Life isn't
like that.  It just isn't.  I feel very
strongly about this.
```

Early in the movie Charlie actually lays out how the movie will go. He lists off all the ridiculous things, common in a Hollywood movie, that he doesn't want to include in this movie. By the end we see them all. Charlie Kaufman, the writer, is making fun of Hollywood's formulaic stories by including them in his third act. The film seemingly challenges storytelling rules, but in the end, reaffirms them. The film builds to a climax where characters learn life lessons and emerge transformed. That's the Hero's Journey in 3 acts. That's Hollywood. Perhaps Charlie Kaufman the character and writer, are discovering salvation in returning to the classic form despite their contempt for it. This is mirrored in the character of Donald Kaufman who is able to embrace life in ways Charlie can't. But does he even exist outside of Charlie's imagination?

The Grand Budapest Hotel   2014
Dir: Wes Anderson

Ensemble Cast: Ralph Fiennes, Saoirse Ronan, Bill Murray, Ed Norton, Willem Dafoe, Tilda Swinton, Jude Law
Synopsis: The comedic adventures of Gustave H, a legendary concierge at a famous hotel from the fictional Republic of Zubrowka between the first and second World Wars, and Zero Moustafa, the lobby boy who becomes his most trusted friend.

Awards (9 noms, 4 wins, 2015)

Crew
Cinematographer: Robert Yeoman
(Moonrise Kingdom, Live and Die in LA)
Production Design: Adam Stockhausen
(Moonrise Kingdom, Isle of Dogs)
Art Director: Stephan Gessler
(V for vendetta, Captain America, Inglorious Bastards)
Costume Design: Milena Canonero
(4 Oscars including GBH, Barry Lyndon, Chariots of Fire)

Notes
1. Unlike most movies, every time a newspaper article appears, it contains a complete depiction of the events in the headline, all written by writer/director Wes Anderson.
2. The highest-grossing independent film of 2014, and the highest-grossing limited-release film of 2014.
3. Graphic designer Annie Atkins had created a prop notebook for M. Gustave (Ralph Fiennes) to use. Fiennes immediately noticed that the notebook had no lines in it. He arguing that an organized and meticulous man as his character, would always prefer lines to write on, the design department got him a notebook with lines.
4. There are 3 different aspect ratios used in the film to match the eras they are set in

Cinematography: Aspect ratio changes with each time period. C
Camera: Subjective. Deliberate camera moves straight into subject. Whip pans to reaction shots add a humorous tone to camera work.
Lighting: Warm, 3 pt., changing with mood of scene. Conveys tone and emotion. Period Piece
Color: Colorful, with carefully designed color palette scene to scene. Tone, character and story conveyed through color. Bright rich colors for settings and props. Dark tones for antagonists
Production Design: highly stylized, whimsical period piece. Use of miniatures, newspaper reports and title cards. Gorgeous, playfully nostalgic settings decorated in detailed props
Locations: Shot in Germany, Poland. Transformed an abandoned mall in Poland into hotel lobby
Costumes: Extravagant, theatrical, colorful costumes that convey character
       Oscars Wins: Production Design, Costume, Hair/Makeup, Original Score
       Oscar Nominations: Best Picture, Directing, Cinematography, Editing, Screenplay
       Golden Globe: Best Picture: Comedy

Wes Anderson is a director whose name itself is its own genre. Although plenty of filmmakers have tried to imitate Anderson's symmetrical visuals, colorful environments, and quirky characters, there's no mistaking the look and feel of a genuine Wes Anderson film.

"I have a way of filming things and staging them and designing sets. There were times when I thought I should change my approach, but in fact, this is what I like to do. It's sort of like my handwriting as a movie director. And somewhere along the way, I think I've made the decision: I'm going to write in my own handwriting."
<div align="right">

Wes Anderson
</div>

Anderson likening his preference for symmetrical imagery to an individual's handwriting. In the context of Anderson's filmography, his formalist methods work together to serve a simple function: to remind those who are watching one of his movies that they are watching a movie that was crafted by real people. Even the way he employs stop-motion animation and miniatures in his live-action films calls attention to the inherent artifice of what's happening onscreen in a way that realistic CGI would not.

Main Lobby of GBH

Anderson's love of symmetry, like his other favorite stylistic choices, reflects his preference for formalism over realism in the movies he directs. Now, in the broadest sense, formalism in cinema could be defined as a style of filmmaking that reflects a director's subjective perspective on and understanding of the world — where realism, as the term implies, is an approach to filmmaking that aspires to emulate the real world as objectively as possible.
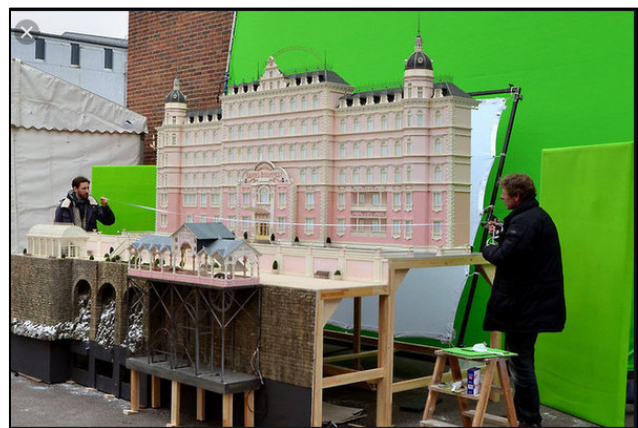
Miniature set of Hotel front

Birdman or (The Unexpected Virtue of Ignorance) 2014
Dir. Alejandro Iñárritu

Synopsis: Former cinema superhero Riggan Thomson (Michael Keaton) is mounting an ambitious Broadway production that he hopes will breathe new life into his stagnant career. It's risky, but he hopes that his creative gamble will prove that he's a real artist and not just a washed-up movie star. As opening night approaches, a castmate is injured, forcing Riggan to hire an actor (Norton) who is guaranteed to shake things up. Meanwhile, Riggan must deal with his girlfriend, daughter and ex-wife.

Cast

Michael Keaton	Riggan -	Protagonist
Emma Stone	Sam	Daughter
Zach Galifianakis	Jake	Ally/Foil
Naomi Watts	Lesley	Ally/Foil
Edward Norton	Mike	Foil/Antagonist
Andrea Riseborough	Laura	Lover/Ally

Oscars

Best Picture, Best Original Screenplay, Best Director, Best Cinematography: DP - Emmanual Lubezki
NOMINATED FOR ACTING: Keaton, Stone, Norton

Alejandro Iñárritu was born in Mexico City. He is the first Mexican director to be nominated for the Academy Award for Best Director and by the Directors Guild of America for Best Director. He is also the first Mexican born director to have won the best director award at Cannes (2006). His five feature films Amores Perros (2000), 21 Grams (2003), Babel (2006), Biutiful (2010), and Birdman (2014), have gained critical acclaim worldwide. His next film will be The Revenant.

Michael Keaton is a comedic actor from Pittsburgh, PA, who rose to fame in Dir. Tim Burton's Beetlejuice, 1988. Keaton's career was given another major boost when, in 1989, Tim Burton cast him as millionaire "Bruce Wayne" in the big budget Batman (1989). Warner Bros. was deluged with thousands of letters of complaint from fans, saying that comedian Keaton was the wrong choice for the role. Their fears were proven wrong when Keaton turned in a sensational performance, and held his own on screen with opponent Jack Nicholson playing the lunatic villain, "The Joker". Keaton did two other projects before donning the black cape once more for Batman Returns (1992). **Tim Burton** cast him in the title role of Batman because he thought that Keaton was the only actor who could believably portray someone who has the kind of darkly obsessive personality of Batman.

Magical Realism is a movement in literature, painting, and film that feature an acceptance of magic in the rational world. It portrays magical or unreal elements as a natural part in an otherwise realistic or mundane environment. What happens when a highly detailed, realistic setting is invaded by something too strange to believe? Magical realism is often associated with Latin American literature, particularly Gabriel García Márquez.

Director style: Subjective handheld camera, rehearsals, precise, no improv, creative blocking
Acting: Ensemble, Character internal struggles and goals**,** Theatrical acting skills for long takes

Notes

1. The movie was largely shot inside Broadway's St. James Theatre. Michael Keaton and the rest of the cast had to adapt to Alejandro González Iñárritu's <u>rigorous shooting style</u>, which required them to perform up to fifteen pages of dialogue at a time while hitting precisely choreographed marks. The meticulous timing for the scenes meant that takes were cancelled because of the slightest mishaps. Emma Stone, in an interview, recalled how a 6-minute take of the scene where Riggan first meets Mike was ruined after she walked around a corner too quickly. Because of this, the number of takes for a given scene was high, usually twenty for the shorter scenes, the takes running smoothly around the 15th. Camera operator Chris Haarhoff described it as *"a type of dance where everyone would hopefully try to peak all at the same moment."*

2. During the press conference in Riggan's dressing room, he says that he hasn't played Birdman since 1992. That's the same year Batman Returns (1992), the last Batman movie starring Michael Keaton, was released.

3. Similar to how Michael Keaton's Birdman reflects on his earlier role as Batman, Edward Norton's character is a parody of Norton's own reputation for being very abrasive and difficult to work with.

4. The scene of Riggan running through Times Square in his underwear was filmed after midnight so that the number of real bystanders caught on camera in the shot would be limited, and that the majority of people in frame are hired extras or crew

Here's How Ridiculously Difficult It Was To Film 'Birdman' In 30 Days

The film, about a washed-up actor Riggan Thomson (Keaton) gearing up for a Broadway debut, underwent a rigorous schedule. Shot in just 30 days in the spring of 2013 at the St. James Theatre in New York City's theater district, director Alejandro González Iñárritu insisted the film be made to appear as one continuous shot.

The camera work comes from Oscar-winning cinematographer Emmanuel Lubezki who worked on "Gravity." Try to spot a cut in the film and you'll maybe notice one. The film plays straight through pretty seamlessly. In order to achieve the look, the cast underwent shots that took from seven to 10 minutes to film. 7-10 minutes of remaining in character and hitting your marks perfectly.

"Everybody showed up every morning frightened," said Keaton. *"The crew too. I think we were all thinking, I don't want to be the guy who lets everybody down. Anything—a misremembered line, an extra step taken, a camera operator stumbling on a stair or veering off course or out of focus—could blow a take, rendering the first several minutes unusable even if they had been perfect."*

"You had to be word-perfect, you had to be off script, and you literally had to count your paces down to the number of steps you needed to take before turning a corner," Keaton told EW.

"I'm sure film schools will be deconstructing how a lot of it was done for a long time to come because it is really remarkable," said Norton. *"I think suffice to say it was a level of planning you rarely see on a film. I thought it was wonderful because you rarely get that kind of rehearsal period on a film and you rarely get to work that intimately with the entire camera crew"*

Birdman Floorplan for shooting scenes

Innaritu precisely blocked all actors and camera to create the continuous take look seen in the film

St. James Theater

Birdman floor plan

Backstage_Floor Plan
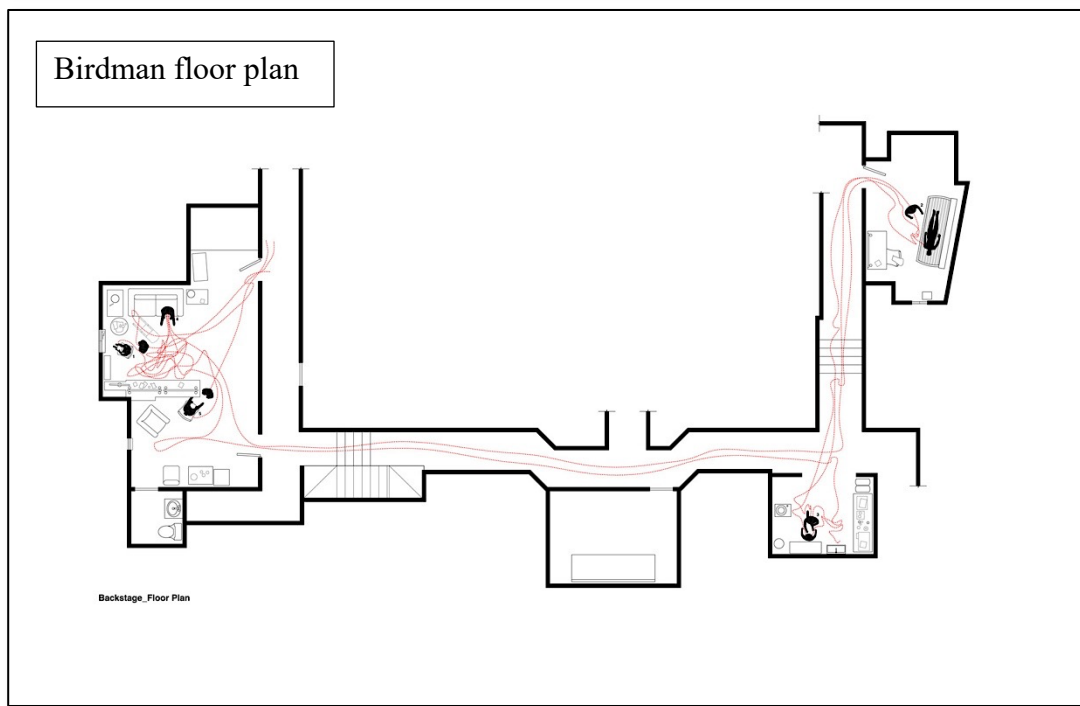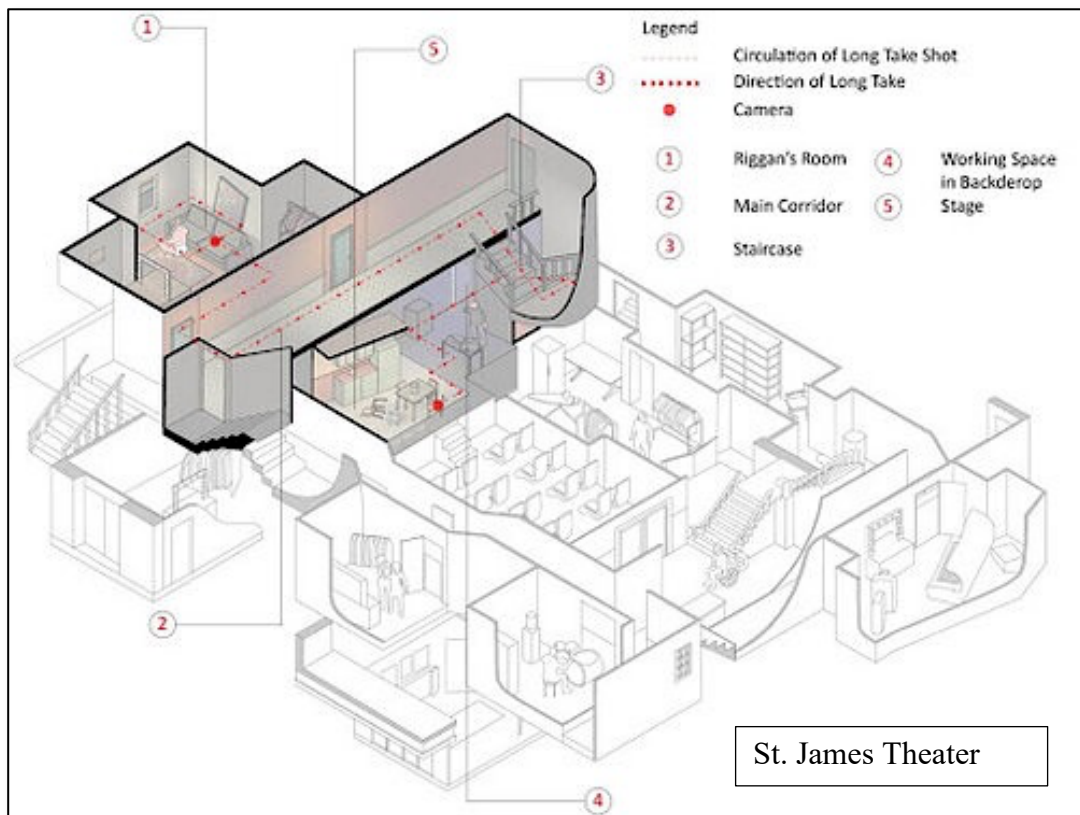
Y Tu Mama Tambien   2001
Dir. Alfonso Cauron

Synopsis:
In Mexico, two teenage boys and an attractive older woman embark on a road trip and learn a thing or two about life, friendship, sex, and each other.

Starring:
Maribel Verdu, Gael Garcia Bernal, Diego Luna
Crew:
Cinematography: Emmanuel Lubezki
Editing: Cauron, Alex Rodriguez

Making of
The director and screenwriter were not afraid of developing *Y tu mamá también* during the production process. Cuarón's script was minimal and unelaborate so the actors could contribute to its development during the rehearsal process. Throughout the film the actors improvised. Instead of using high-tech equipment, the entire film was shot with a handheld camera to create a documentary-realist look like candid footage.
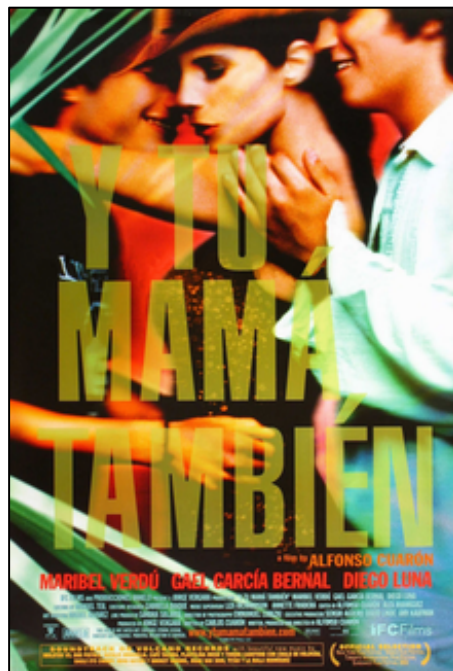
Review
Y tu mamá también leaves open whether the boys' memory of their adventure with Luisa will be one they cherish or one that, in years to come, will haunt them as a symbol of their lost freedom. But even that uncertainty can't dispel the liberating joy in Cuarón's embrace of pleasure, in his dispensing with guilt. Cuarón has said that the movie is "*about two teenage boys finding their identity as adults, and also about the search for identity of a country going through its teenage years and trying to find itself as an adult nation.*"

Music:
Since no road trip is complete without a kilometer-killing soundtrack, this pimp-mix disc to Alfonso Cuarón's delightfully mischievous coming-of-age flick is most definitely the *boleto*. Molotov, Plastilina Mosh, Café Tacuba, Titán -- *la crema* of today's Rock en Español movement -- supply a station wagon's worth of rhythmic ammo.

When the producers tried to buy the rights of Frank Zappa's "Watermelon in Easter Hay" they were told by Zappa's family that Zappa requested that three of his songs were never played in any media except the album where they appear and that song was one of them. Gail Zappa, Frank's widow, saw the movie when editing was almost completed and agreed to make an exception because she thought Frank would be proud of the movie.

Censorship Controversy: In 2001, Alfonso and Carlos Cuarón sued the Mexican Directorate of Radio, Television, and Cinema (RTC) for the film's 18+ rating, which they considered illegal political censorship. They took legal action to expose the government-controlled ratings board, prompting its transformation into an autonomous organization free of government involvement and political influence.

Everything, Everywhere, All at Once   2022
Dir. Dan Kwan/Dan Scheinert

Synopsis:
An aging Chinese immigrant is swept up in an insane adventure, where she alone can save the world by exploring other universes connecting with the lives she could have led.
A wildly inventive family drama in the form of a multiverse-spanning action film filled with bizarre ideas and thrillingly staged martial arts action sequences.

Starring:
Michelle Yoeh, Ke Huy Quan, Jamie Lee Curtis
Crew:
Cinematography: Larken Sieple
Editing: Paul Rodgers
Music: Son Lux

Review
"for all its dadist absurdism and blink-if-you-miss-it pace, Daniels weaves the chaotic possibilities into the multiverse into a cohesive story about the aches and pains of the road not traveled, and the need to carve out your own meaning in a meaningless universe."

But while the hectic action sequences and flights of science-fiction mumbo-jumbo are a big part of the fun, they aren't really the point. This whirligig runs on tenderness and charm. As in "Eternal Sunshine of the Spotless Mind", the antic cleverness serves a sincere and generous heart. Yes, the movie is a metaphysical multiverse galaxy-brain head trip, but deep down — and also right on the surface — it's a bittersweet domestic drama, a marital comedy, a story of immigrant striving and a hurt-filled ballad of mother-daughter love.

Special Effects
All the VFX for this film was done by 9 people, including the two directors, with the majority of the shots being done by a core group of 5 people. None of the VFX team went to school for VFX. They were all friends who taught themselves with tutorials they found online for free.

Music
The musical score was composed by Son Lux. Daniels asked them to approach the score individually, and not as a band. Son Lux took two to three years to compose the score, which includes more than 100 musical cues. The soundtrack album has 49 pieces and runs for more than two hours. It features several prominent musicians, including Mitski, David Byrne, a flute-playing André 3000, Randy Newman, Moses Sumney, Two songs—"This Is a Life" and "Fence"—were released as singles.

APPENDIX 2

Writing Help

Notes on Submitting Assignments

1. All homework must be typed & spell checked & submission attached
2. Submit documents in correct format: doc. docx, pdf
3. Your Name & Class in upper left of the page
4. Include Questions with Answers
5. Format cleanly, organize information clearly
6. Homework assignments should fill 1-2 pages.
7. Once graded check my comments on your work
8. Check Announcements for overall comments on class work

Basic Writing Tips

1. Effort is part of your grade so let's see it!
2. Answer the question asked. Don't go off topic
3. Remove First Person writing. Don't use 'I' "When I saw this film…"
4. Never Retell the Plot. Plot will never be the answer. No plot vomit.
5. Use terms from the book, show that you have learned
6. Avoid clichés. Original writing only
7. Discuss specific examples from the film. Refer to scenes
8. For longer papers, have an intro that sets up the paper
9. Scholarship: Quote the booklet, videos etc. in your papers
10. Get Names and film titles correct. Look it up from your notes

Keys to better writing:
1. Structure
2. Good intro
3. Editing and diction
4. Rewriting

1. Structure for a 2-3 page paper

A. Intro 1 paragraph

Tell me what you are going to tell me. Have a strong thesis statement Preview paper indicating direction of paper. Preview the main points

B. Body 3-6 paragraphs

The info. Select 3-4 main topics to address. Have supporting material to back up your ideas: facts, quotes, stats, expert opinion, stories, studies, etc.

C. Conclusion 1 paragraph

Tell me what you told me. Draw final conclusions. Summarize and end strong with final thought or fact

2. Intro

A good introduction is key. It sets up the paper. Preview your content and give your paper a focus (thesis). It's the first thing I read so it makes a big impression. Often an intro is written last so that the writer can reflect on what he/she has said.

3. Editing

Edit your writing for spelling and grammar. Check your diction – are you using the right word? Are you saying what you really intend?

4. Rewriting

Write your paper once before the deadline and put it away. Then revisit it and read what you have written. You will catch mistakes and spot unclear writing. **Good writing means rewriting**. There's no way around it—once you've carefully developed a first draft, you must revise and polish (usually more than once) to have a top-notch piece.

Detailed Writing Tips

1. DO NOT retell the plot. This is a classic mistake we in the business call PLOT VOMIT. In this course you will *NEVER* be asked to retell the plot of a film. Summarize quickly and move on to analysis. Discussing the narrative form is not the same as retelling it. If you are going play by play: "this happened, then this happened, then...." – that's plot vomit.

Bad Example: "Then Rick comes into the room and yells at Sam...."

2. Remove First Person Writing. You don't want to discuss your personal experience of watching the movie – make the paper about the subject, not YOU! Do not insert yourself into your paper.

 Bad Example "When I sat down to watch…" The paper is NOT about your viewing experience

3. ANSWER the question. I don't want your general thoughts about the film and I certainly don't want a review. Stick to the Question and answer ALL PARTS of it. Short form college paper writing is no place for tangents. The simplest way to do this is to reverse the question:

Good Example: In "Casablanca we see a clear demonstration of Hollywood narrative style in the bar scene......"

4. Refer to the Book & Videos resources. Demonstrate a knowledge of your resources by using a quote from the film, book, handouts or videos. Show me you have done the course work in your paper. This is what I mean when I say scholarship.

Good Example: "In the book the author states that 'American Cinema was a character driven art form with a clear goal and conflict'"

5. Don't be GENERAL, USE SPECIFIC examples from the film to make a point about the film. Avoid vague language and avoid being too general. Be specific with specific examples.

Good Example: "In the next bar scene we see the narrative conflict established."

6. USE TERMS from the chapter and handouts in your paper. Demonstrate an understanding of the terms by using them correctly in your paper. Show me you understand terms by deliberately using them.

Good Example: "The Equilibrium of the film is disturbed by the appearance of Ilsa at the bar. Our Protagonist is clearly shaken"

7. Avoid clichés and conversational writing: Eliminate clichés from your writing. Don't write a paper like a conversation.

Bad Examples: *"This film is the cream of the crop" "And wouldn't you know, the protagonist surely did"*

8. Have a good INTRO that sets up the paper. A good quote, fact, expert opinion, observation or general statement about the film opens a paper nicely. Then work toward a thesis or restatement of the question. If the assignment is for 1 paragraph you first sentence is your intro.

Good Example: " '*Here's looking at you kid*' - a classic line from a film dear to the hearts of many Americans. Casablanca is one of American cinema's most treasured films and has been referred to as a "perfect script' by author Robert McKeyes. With its flawless execution of Hollywood Style, Casablanca features a central conflict for its protagonist Rick, to resolve. We see his goals shift and evolve as his equilibrium is disturbed by events in the film. Along the way he is heartbroken and reborn in a film that perfectly demonstrates Hollywood narrative style: character driven and linear.

Going forward if you continue to make one of these basic errors I will refer you to this handout

Appendix 3

Resources

Research:

International Movie Database: https://www.imdb.com/
Hollywood Business Numbers: https://www.the-numbers.com/
Hollywood News - Variety: https://variety.com/
Entertainment News – The Wrap: https://www.thewrap.com/

Watching Movies:

Kanopy: Free movies with your library card: https://www.kanopy.com/en/
Criterion: Classics and foreign films   https://www.criterion.com/

Radio Shows:

The Business: https://www.kcrw.com/culture/shows/the-business
The Treatment: https://www.kcrw.com/culture/shows/the-treatment

Pods about movies and the film industry:

The Town: https://www.theringer.com/the-town-podcast
The Rewatchables: https://www.theringer.com/the-rewatchables

Academy Museum of Motion Pictures

Is devoted to the history, science, and cultural impact of the film industry. It is the first large-scale museum of its kind in the USA.
6067 Wilshire Blvd, Los Angeles, CA
(323) 930-3000
https://www.academymuseum.org/en/

Retro Theaters In Area – Showing older and classic movies

The Aero Theater: https://www.americancinematheque.com/about/theatres/aero-theatre/
        1328 Montana Ave, Santa Monica, CA 90403
The Egyptian: https://www.americancinematheque.com/about/theatres/egyptian-theatre/
        6712 Hollywood Blvd, Los Angeles, CA 90028
The New Beverly Cinema   https://thenewbev.com/
        7165 Beverly Blvd, Los Angeles, CA 90036 This theater is owned by Quentin Tarantino
The Nuart   https://www.landmarktheatres.com/los-angeles/nuart-theatre
        11272 Santa Monica Blvd, Los Angeles, CA 90025
The Frida Cinema https://thefridacinema.org/
        305 E 4th St #100, Santa Ana, CA 92701